THE JOHN H. MEIER, JR.

Governor General's Literary Award for Fiction Collection

1936–2011

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1936–2011

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Governor General's Literary Award for Fiction Collection, 1936-2011

8 October to 21 December 2012
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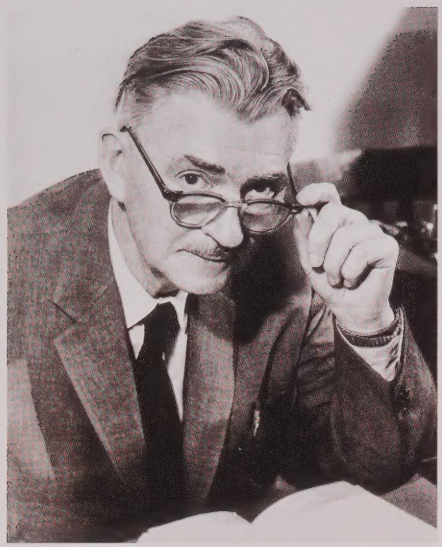
For my Parents & Barclay C. Isherwood.

In Memory of William Arthur Deacon

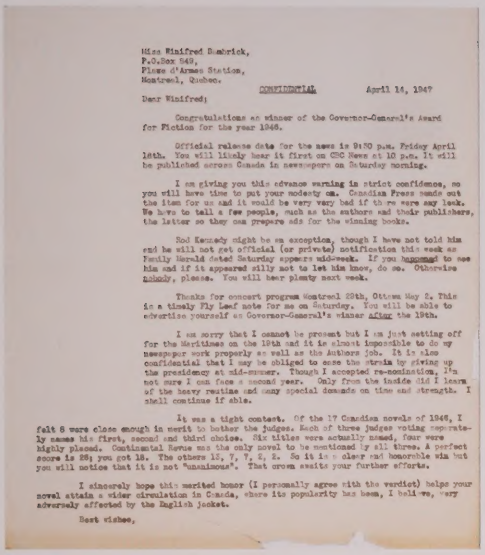


William Arthur Deacon

Foreword to the Toronto exhibition

JOHN MEIER'S EXTRAORDINARY PERSONAL COLLECTION is a testament to his single-minded commitment to Canadian literature. It might perhaps be possible today, with the resources of the internet, to put together a set of copies of all the Governor General's Literary Award-winning books for English fiction, but virtually all of John's copies have attributes that make them unique. His are author's presentation copies, to family members or fellow writers, or they are association copies, having belonged to the author's mother or partner or editor or fellow GG award-winning author. Some of the books have been acquired for their bibliographical interest, being advance proof or review copies, and virtually all are in fine or better condition with original dust jackets.

I first encountered John Meier through my connection with the Bibliographical Society of Canada / Société bibliographique du Canada where John had found a home among like-minded bibliographers and collectors, who understood his passion for collecting and bibliography, and helped him in many ways in his endeavours. John's ambition was to tour his book collection around the country, being convinced that if people were presented with the wonderful riches of Canadian literature, they would see the light and become as strong a proponent of their literary culture as he was. He tried to interest the Canada Council and other federal and provincial agencies in his mission, approached more than one Governor General, and did his best to publicize his collection and its larger significance in the media, and through discussions with anyone and everyone who might have a stake in Canadian culture. His collection was on display at the Bruce Peel Special Collections Library at the University of



Miss Winifred Bambrick,
P.O.Box 549,
Place d'Armes Station,
Montreal, Quebec.

CONFIDENTIAL April 14, 1947

Dear Winifred;

Congratulations as winner of the Governor-General's Award for Fiction for the year 1946.

Official release date for the news is 9:30 p.m. Friday April 18th. You will likely hear it first on CBC News at 10 p.m. It will be published across Canada in newspapers on Saturday morning.

I am giving you this advance warning in strict confidence, so you will have time to put your modesty on. Canadian Press sends out the item for us and it would be very very bad if there were any leak. We have to tell a few people, such as the authors and their publishers, the latter so they can prepare ads for the winning books.

Rod Kennedy might be an exception, though I have not told him and he will not get official (or private) notification this week as Family Herald dated Saturday appears mid-week. If you happened to see him and if it appeared silly not to let him know, do so. Otherwise nobody, please. You will hear plenty next week.

Thanks for concert program Montreal 29th, Ottawa May 2. This is a timely Fly Leaf note for me on Saturday. You will be able to advertise yourself as Governor-General's winner after the 18th.

I am sorry that I cannot be present but I am just setting off for the Maritimes on the 19th and it is almost impossible to do my newspaper work properly as well as the Authors job. It is also confidential that I may be obliged to ease the strain by giving up the presidency at mid-summer. Though I accepted re-nomination, I'm not sure I can face a second year. Only from the inside did I learn of the heavy routine and many special demands on time and strength. I shall continue if able.

It was a tight contest. Of the 17 Canadian novels of 1946, I felt 6 were close enough in merit to bother the judges. Each of three judges voting separately names his first, second and third choice. Six titles were actually named, four were highly placed. Continental Revue was the only novel to be mentioned by all three. A perfect score is 36; you got 18. The others 12, 7, 5, 2. So it is a clear and honorable win but you will notice that it is not "unanimous". That crown awaits your further efforts.

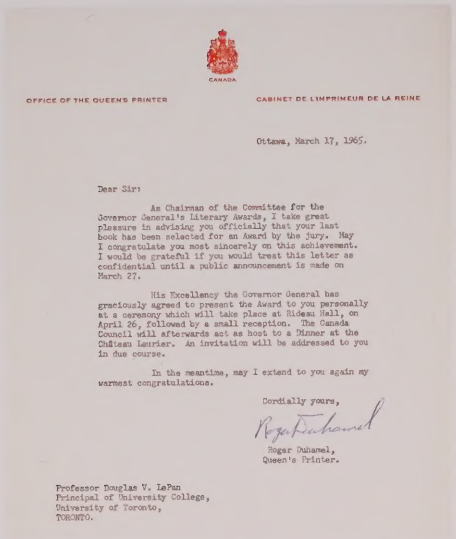
I sincerely hope this merited honor (I personally agree with the verdict) helps your novel attain a wider circulation in Canada, where its popularity has been, I believe, very adversely affected by the English jacket.

Best wishes,

Alberta in the fall of 2010 and has now come to Toronto to mark the occasion of the seventy-fifth anniversary of the first award ceremony, which took place at Convocation Hall in the University of Toronto in November 1937, and which John has described in more detail in the new preface written for the Toronto catalogue.

The Fisher Library is fortunate to hold the papers of Canadian literary critic William Arthur Deacon (1890-1977), who played a key role in proposing the initial idea for the award in 1935, in reply to a question from Albert Robson, President of the Toronto Branch of the Canadian Authors Association (CAA) as to what steps should be taken by the CAA to benefit authors. Deacon was responsible in 1944 for setting up the Governor General's Awards Board within the CAA, and served as its chair from 1944-1949. His papers from the period give us a behind-the-scenes look at the award process,including tantalizing glimpses of mysteries such as why two authors were informed that they had won the fiction prize for 1946. There is a copy of a letter from Deacon to Mazo de la Roche dated dated 9 April 1947 informing her that she had won the award for *Return to Jalna* immediately followed by a letter dated 14 April to Winifred Bambrick telling her that she had won for *Continental Revue*. That de la Roche was never awarded a GG is just one curious omission from this canon, among many others. The papers reveal above all that Deacon, like Meier, was a vocal proponent of our national literature, and did much through his reviews and personal influence to raise the profile and perhaps even the tenor of Canadian literature during his long career.

There are additional strong ties to the Fisher Library which make it an appropriate venue for this exhibition. The Library collects Canadian literature in depth, and has these award-winning books and other literary works by the represented authors in it own collections, often in all editions



CANADA

OFFICE OF THE QUEEN'S PRINTER — CABINET DE L'IMPRIMEUR DE LA REINE

Ottawa, March 17, 1965.

Dear Sir:

As Chairman of the Committee for the Governor General's Literary Awards, I take great pleasure in advising you officially that your last book has been selected for an Award by the jury. May I congratulate you most sincerely on this achievement. I would be grateful if you would treat this letter as confidential until a public announcement is made on March 27.

His Excellency the Governor General has graciously agreed to present the Award to you personally at a ceremony which will take place at Rideau Hall, on April 26, followed by a small reception. The Canada Council will afterwards act as host to a Dinner at the Château Laurier. An invitation will be addressed to you in due course.

In the meantime, may I extend to you again my warmest congratulations.

Cordially yours,

Roger Duhamel

Roger Duhamel,
Queen's Printer.

Professor Douglas V. LePan
Principal of University College,
University of Toronto,
TORONTO.

and translations. In some cases we also have the literary papers which supplement and complement the information John has meticulously put together for each work, providing evidence of the authorial and editorial processes surrounding the book's creation and publication, the author's and publisher's response to the announcement of the results of the competition, and documenting subsequent sales, and public and critical reception. We are therefore pleased to have the opportunity, in this anniversary year for the Governor General's awards, to showcase these important books. We hope, along with John, that readers, collectors and fans of Canadian literature will be inspired by the depth and richness of this collection, and will revisit old classics or create new ones.

The Fisher Library and the Bruce Peel Special Collections Library at the University of Alberta collaborated to support the publication of the catalogue produced for the Edmonton exhibition, and this 2012 Toronto catalogue preserves the bulk of that work, with the addition of new preliminaries, some supplementary images, and also of the two books which have won the award in the years 2010 and 2011. I wish to thank Robert Desmarais and his team at Edmonton and acknowledge the work of the original designers and the photographer Ryan Mah. The catalogue for the Toronto exhibition has a new and distinctive cover designed by Stan Bevington at Coach House.

Anne Dondertman
Acting Director
Thomas Fisher Rare Book Library
September 2012

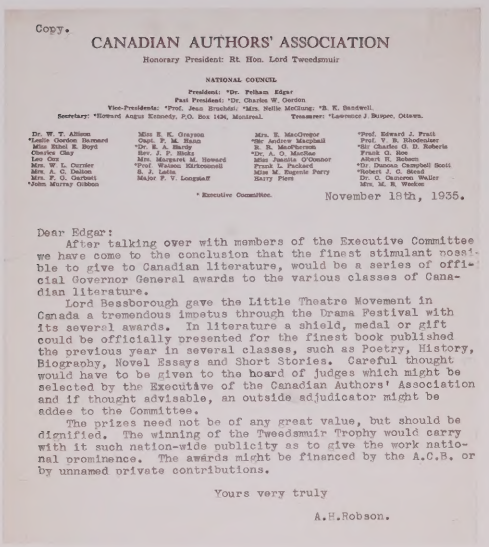
Preface for the 75th Anniversary of the Governor General's Literary Awards Exhibition in Toronto

It was on the evening of 24 November 1937, a Wednesday night, when the first Governor General's Literary Awards were presented at the University of Toronto's Convocation Hall, just a few minutes walk from where the Fisher Library stands today. The presentations were part of Canadian Poetry Night, organized by the Canadian Author's Association (CAA) and its president, Dr. Pelham Edgar. The late fall date was chosen for a practical reason: the Governor General, Lord Tweedsmuir, was scheduled to be in Toronto for the Royal Winter Fair – although, as his secretary made clear in a letter to Tweedsmuir, His Excellency would be unavailable to arrive at Convocation Hall "earlier than 8:25 p.m." on the 24th. The evening thus began at 8:30 in front of an estimated crowd of 1,200 people.

The first presentation of the awards was considered by the *Toronto Daily Star* to be "the most auspicious literary program in the history of Toronto," even though the paper also reported that Lord Tweedsmuir said to the gathered audience, "Much of the so-called Left Wing poetry is, I fear, half-baked poetry." Bertram Brooker's *Think of the Earth* received the medal for the best novel of 1936, while the medal for general literature, or non-fiction, was posthumously awarded to T.B. Robertson for his book *T.B.R. Newspaper Pieces*. The Governor General presented the medals, with no formal speech, but with a warm handshake and a few words of appreciation to each.

Some newspapers of the day referred to that first awards event as the "Tweedsmuir Book Awards". It was an honest mistake since, to this day, the Canadian government credits Governor General Lord Tweedsmuir - John Buchan, 1st Baron Tweedsmuir (1875-1940) the politician and Scottish novelist who was the the author of *The Thirty-Nine Steps* - with founding the awards. In fact, the Canadian Authors Association (CAA) founded and administered the awards until it was passed on to the Canada Council in 1959. What also appears to be forgotten are the men behind the initial concept of the awards. Beginning in 1934, Albert H. Robson, CAA Toronto branch president, queried William Arthur Deacon, the noted literary critic and editor, for ideas on how to help Canadian authors. The importance of Deacon's forty years of promoting Canadian literature through his criticism and moral support of early Canadian authors deserves recognition, and it is unlikely that the GG awards would exist today if it wasn't for Deacon. He suggested a literary award to encourage sales, and to impress upon the public the high quality of books produced in Canada.

In 1935 Robson suggested in a letter to Pelham Edgar, the president of the CAA, that the newly appointed Governor General, Lord Tweedsmuir, be approached to offer an award for Canadian literature: "a shield, medal or gift could be officially presented for the finest book published the previous year in several classes, such as Poetry, History, Biography, Novel Essays and Short Stories. The prizes need not be of any great value, but should be dignified. The winning of the Tweedsmuir Trophy would carry with it such



Copy.

CANADIAN AUTHORS' ASSOCIATION

Honorary President: Rt Hon. Lord Tweedsmuir

NATIONAL COUNCIL

President: *Dr. Pelham Edgar
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Albert H. Robson
*Dr. Duncan Campbell Scott
*Robert J. C. Stead
Dr. C. Cameron Walker
Mrs. M. E. Weston

* Executive Committee.

November 18th, 1935.

Dear Edgar:

After talking over with members of the Executive Committee we have come to the conclusion that the finest stimulant possible to give to Canadian literature, would be a series of official Governor General awards to the various classes of Canadian literature.

Lord Bessborough gave the Little Theatre Movement in Canada a tremendous impetus through the Drama Festival with its several awards. In literature a shield, medal or gift could be officially presented for the finest book published the previous year in several classes, such as Poetry, History, Biography, Novel Essays and Short Stories. Careful thought would have to be given to the board of judges which might be selected by the Executive of the Canadian Authors' Association and if thought advisable, an outside adjudicator might be addee to the Committee.

The prizes need not be of any great value, but should be dignified. The winning of the Tweedsmuir Trophy would carry with it such nation-wide publicity as to give the work national prominence. The awards might be financed by the A.C.A. or by unnamed private contributions.

Yours very truly

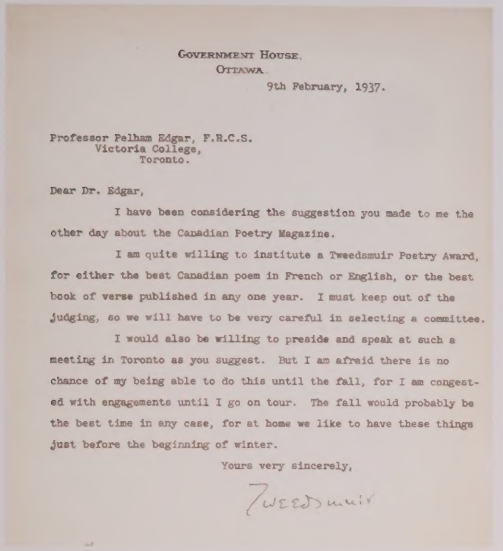
A.H.Robson.

nation-wide publicity as to give the work national prominence." In early 1937, Edgar, on behalf of the CAA, began corresponding with Lord Tweedsmuir about the start of a new national literary award, and over the ensuing months the details were agreed upon and Tweedsmuir agreed to present the first award.

Initially, only English-language works or books translated from French were eligible. A category for French language titles was established in 1959 when the Canada Council for the Arts was created. Today awards are given for best English-language and French-language publications in each of seven categories: fiction, non-fiction, poetry, drama, children's literature (text and illustration), and translation.

The presentation and scheduling of the awards have changed since that first evening in 1937. When the CAA administered the GG's, medals were usually presented at the finale of their annual convention, which was held during the spring in cities across the country. In 1980 the Canada Council started publishing the names of finalists in all categories in the weeks preceding the awards presentation. In 1992, the Council began presenting the awards in November of each year to coincide with the major book-buying season.

Seventy five years after that first award ceremony, the Governor General's Literary Awards continues to be acknowledged as this country's most prestigious literary award. Since its inception, being nominated has been seen as a significant achievement by both Canadian authors and their publishers, and winning the award has almost always resulted in increased sales. Today it is common for publishers to order an additional print run of a book within hours of the nominations, and it is not unusual for a title to be



GOVERNMENT HOUSE.
OTTAWA.
9th February, 1937.

Professor Pelham Edgar, F.R.C.S.
Victoria College,
Toronto.

Dear Dr. Edgar,

I have been considering the suggestion you made to me the other day about the Canadian Poetry Magazine.

I am quite willing to institute a Tweedsmuir Poetry Award, for either the best Canadian poem in French or English, or the best book of verse published in any one year. I must keep out of the judging, so we will have to be very careful in selecting a committee.

I would also be willing to preside and speak at such a meeting in Toronto as you suggest. But I am afraid there is no chance of my being able to do this until the fall, for I am congested with engagements until I go on tour. The fall would probably be the best time in any case, for at home we like to have these things just before the beginning of winter.

Yours very sincerely,

Tweedsmuir

reprinted multiple times during the subsequent three- to six-month period after the award is presented.

My focus has been on collecting all of the first English language editions. The French editions included in the exhibit won the Governor General's Award for their respective English language translations. These of course form an important part of the book's publishing history. I have collected these in the original wrappers. Examples include: Ringuet *Trent Arpents* (*Thirty Acres*); Gabrielle Roy *Bonheur d' Occasion* (*The Tin Flute*); Germaine Guevremont, *Le Survenant* (*The Outlander*) and Gabrielle Roy, *Rue Deschambault* (*Street of Riches*).

Although I believe the first editions of these works are important to preserve and study, my real aim in bringing my collection to the attention of the public is to showcase the stories themselves, in the belief that these books are of enduring interest, and will continue to make a vital contribution to our literary culture.

John H. Meier, Jr.
Delta, British Columbia
September 2012

Acknowledgements

I would like to thank the staff of the Thomas Fisher Rare Book Library for hosting this exhibit, Anne Dondertman for coordinating the installation and catalogue for the Toronto exhibition and writing the foreword, the Friends of the Thomas Fisher Rare Book Library for their support which enables the publication of the exhibition catalogue, Stan Bevington of Coach House Press who did the updated design for the catalogue, and Linda Joy for mounting and installing the material.

THE JOHN B. MEYER, JR.

Governor General's Literary Award for Fiction Collection

Introduction

THIS CATALOGUE PRESENTS examples of first editions of all the titles that have won Canada's prestigious Governor General's Literary Award for Fiction (GGs) from its inception to the present. If we look at the list as a whole, it soon becomes apparent that it represents most of the great Canadian authors of the twentieth century. When the Award was first given, very few books were being printed in Canada; many of the early winners were published in the United Kingdom and the United States. The first editions chosen for this exhibit are the editions that were originally distributed in Canada. In some cases, especially the early titles, the British or American edition was the only edition distributed in Canada. (I have added a few American and British editions for a design comparison.) This collection thus gives a fascinating perspective on the history of publishing and printing in Canada in the twentieth century.

I started this collection in late 1999 when, after almost 40 years of book collecting, chasing after the same literary high spots everyone else was pursuing, I began to think about uncharted areas of collecting that had been ignored or overlooked over the years. There are numerous literary awards in Canada: city, provincial, and national. During my research I came across the Governor General's Literary Awards. The Awards, founded in 1937, were initially administered by the Canadian Author's Association. I contacted the Canada Council for the Arts, a federal government organization that has been administering the Awards since 1959, to request a hardcopy of the cumulative list of winners. Upon reviewing it, I was surprised at how many winning titles I had read and enjoyed. However, many of the early titles had had decades to fall into obscurity, since they had not been reprinted.

Once I decided to collect the winners of the Governor General's Literary Award for Fiction, I became serious about purchasing the best copies available. I employ the same method when starting any collection. After a few months of research I can establish which titles are going to be the most difficult to locate. I then

concentrate on finding these first, since they will take the most time to locate. In the case of the GGs, it was the titles from the 1930s and 1940s that were going to be a challenge. Collecting really is a numbers game. The more time and energy you put into searching, the more likely it is you will find some great material.

I began by making two lengthy trips to Toronto. On one of these trips, over an eleven-day period, I visited every bookstore, big and small, in the city. I also took several road trips into the interior of British Columbia and Alberta to visit every little bookshop I came upon. I located some interesting material this way. For example, I found a copy of the long galleys for Robert Kroetsch's *The Studhorse Man* (1969) in Calgary (one of possibly three copies with textual differences). These galleys were produced from the original text of the author's manuscript. Kroetsch's editor suggested, and the author agreed, that the first three paragraphs in the galleys be omitted to improve the story. Instead of re-typesetting the entire novel at such a late date, the publisher removed the paragraphs and inserted the image used for the dust jacket cover on the first page of the novel.

On another occasion, I heard from a local bookseller that the remaining books in poet Al Purdy's collection had been bought by a rare book dealer in Victoria, BC. I immediately called the dealer and made arrangements to visit him the next day. I made the journey via BC Ferries early the next morning. This visit resulted in my purchase of half a dozen GG-winning titles inscribed to Purdy, who won two GGs himself for *Cariboo Horses* (1965) and *The Collected Poems of Al Purdy* (1986). In addition to his wonderful poetry, Purdy was a serious book collector who frequently asked fellow Canadian writers to inscribe his copies. One of the titles I bought that day, inscribed to the poet, was Alice Munro's first book of short stories, *Dance of the Happy Shades* (1968), in the first-issue dust jacket without the Award seal. There were only 2,675 copies printed of this, the first Ryerson Press edition. Another was the Lester & Orpen Dennys edition of Josef Škvorecký's *The Engineer of Human Souls* (1984), also inscribed to Purdy.

Association copies inscribed by one GG-winning author for another adds depth to the collection. Two great inscriptions in copies included in the exhibit are Dave Godfrey's *The New Ancestors* (1970) inscribed on the half-title: 'For Mrs. Jean Headon | Who made the library | which made me a writer. | Dave Godfrey | December, 1970,' and a copy of Margaret Atwood's *The Handmaid's Tale* (1985) inscribed to Gwendolyn MacEwen (two time GG winner for poetry) on the half-title: 'For Gwen | with all best wishes- | Peggy A.'

I had been told at the beginning, by several booksellers and collectors, that I would not be able to locate many of the early Canadian editions since they were printed in such small numbers. I've always enjoyed a challenge, so this only further motivated me to complete the collection. I was also helped by changes in how books were sold. In the past it was a challenge to build a large collection of important books. The most common method of collecting, until recently, was to befriend booksellers who specialized in one's area of interest. Additional ways to locate and buy rare and uncommon books included sending 'want lists' to various dealers, visiting used bookstores, attending book fairs, and requesting catalogues from dealers.

Over the past fifteen years the Internet has dramatically changed the way the general public and collectors buy books. The Internet turned out to be the perfect

tool for buying and selling books, which means dealers have almost entirely given up issuing catalogues. Numerous book-related websites sprung up in the early 1990s. I have also bought some great books on eBay. For example, I purchased my second copy of Bertram Brooker's *Think of the Earth* on eBay. Since I might be the only serious collector of the Governor General's Literary Award winners, I have had very little competition. I expect this to change.

In a matter of just a few years it seemed anyone could become a virtual bookseller. I believe there was a period of about four or five years when many incredible books were offered for sale. There was such an abundance of good books online that it appeared many were more common than was the case. It was too much of a good thing. Many collectors passed up opportunities to buy rare books, thinking that they could come back anytime to buy what they were looking for. Unfortunately, for some, those books are no longer easy to find.

There are advantages and disadvantages to having so many books online. One of the disadvantages is that if you purchase a book from someone you have not dealt with in the past, you may be very surprised by what you receive. Many would-be booksellers do not know how to grade a book's condition or even establish that it is a first edition, first printing. But then again, dealing with a novice bookseller you may just hit the jackpot! One of the advantages is that I have been able to purchase books from many places I would not have been easily able to contact by any other method. Thus I have purchased GG-winning titles from every province in Canada, a dozen US states, Switzerland, Britain, France, Australia, and New Zealand.

The objective from the start was simple: obtain the best copies available. This collection of fiction titles consists of over 500 volumes of first editions in fine condition. It also includes various issues of the American, British, Canadian, and Australian first trade editions, galleys, uncorrected proofs, trial dust jackets, advance review copies, association copies, author copies, letters, and ephemera. It was important to locate copies in their original dust jackets for several reasons. The first is that this was how the publisher originally meant the book to be presented to the public. The second is that in some cases the dust jacket will establish whether the copy is a first printing. The dust jacket art also represents changes in graphic design and marketing in Canada over an extended period.

By obtaining multiple copies of every title I have uncovered numerous binding variants. For example, during the Second World War there was a serious shortage of paper and binding material. In the process of binding a book, it was common to run out of cloth before completing the print run. So the bookbinder would complete the process by binding the remaining books in a material with a similar colour or texture. In most cases it is difficult to determine which colour or texture came first.

Several years into collecting the GGs I decided to write a descriptive bibliography of all English-language first editions, which would include a chronicle of the publishing history of the Awards. Library and Archives Canada (LAC, formerly the National Library) in Ottawa is missing many of the editions which are included in my collection. In addition, LAC's early policy was to discard the dust jackets on their copies. This meant the only way for me to document all of the English-language first editions was to collect them myself. To my knowledge, no comparable collection exists in public or private hands.

To add further depth to my collection, I have had some success in locating relatives of deceased authors. There is a lot of relevant material in their hands, just waiting to be found. Some of this may be authors' correspondence with their publishers, family copies of rare editions (possibly inscribed to a family member), and oral reminiscences from the author's family. This is when the skills of a detective become invaluable. Just tracking down a relative who may have a different surname can be an enormous challenge.

Every book collector has at least one or two 'holy grails' required to complete a collection. Mine, for this project, was the very first winner of the Governor General's Literary Award for Fiction: Bertram Brooker's *Think of the Earth*, published in Toronto in 1936 by Thomas Nelson & Sons, and in London by Jonathan Cape. After a couple of years of searching for this elusive title in bookstores and on the Internet, I decided to take a different approach. I gave myself twelve months to locate and purchase an important copy. Brooker's book had been recently reprinted for the first time. It dawned on me that the publisher of the reprint would have needed a first edition to reprint from, since there was only one initial printing for the Toronto and London editions. I contacted the publisher who did the reprint, only to be told that the editor for the book was no longer with the firm, and that she tracked down a copy, which they used to produce the new edition. Sounds simple. Unfortunately, the editor had gone through a divorce, changed her name, and moved to another province. Another three months of research helped me locate the editor through a professional organization she once belonged to. She put me in touch with the grandson of the author. Six months later, after dozens of telephone calls with the family, I acquired the author's reading copy of the book, with the author's notes on the rear endpaper highlighting certain passages. This copy is significant in that Brooker read from it at the first GG Awards ceremony, held at the University of Toronto's Convocation Hall on 24 November 1937. This was the best copy imaginable, other than the dedication copy.

The second phase of the project has involved writing a descriptive bibliography and tracking down publication data from 50 publishers. Over the past decade I have travelled for more than six months across Canada and the United States, conducting research at every major publisher's and author's archive related to the fiction list. This has also involved thousands of emails, many letters, and hundreds of telephone calls soliciting publication data. It has been a tremendous challenge to coax existing publishers to take the time to search their files and archives for publication data. I've also researched copyright records at the Library of Congress in Washington, DC, and the Canadian Intellectual Property Office in Gatineau, Quebec. I was able to piece together the publishing history of many titles through these records.

The third phase of the project was establishing a non-profit foundation to exhibit and tour the collection across Canada. I established the W.A. Deacon Literary Foundation (DLF) in April 2008. It is named in honour of William Arthur Deacon (1890–1977), Canadian literary critic and editor. Deacon championed many of these early authors at an important time in the development of our country's literary voice. It is in the spirit of Deacon that the DLF operates. In 2009 I was asked by colleagues from three eastern universities to provide a 'case study' on the Governor General's Literary Awards for the *Historical Perspectives on Canadian*

Publishing website. During my research that year my friend Dr Carl Spadoni, at McMaster University, located a private letter dated 1940 from William Arthur Deacon to Ellen Elliott of Macmillan Canada in the Macmillan archives. This letter has established that it was Deacon himself who came up with the idea of starting a national literary award. During the 1934-1935 period, Albert H. Robson, Toronto branch president of the Canadian Authors Association (CAA), queried Deacon for ideas on how to impress upon the public that books produced in Canada were high quality. By early 1937, final discussions took place between Dr Pelham Edgar, CAA national president, and the Governor General of Canada, Lord Tweedsmuir (John Buchan), himself an author. Tweedsmuir gave permission to use the name of the Governor General's office for the awards in perpetuity.

Initially the CAA, as agreed by the Governor General of Canada, controlled all aspects of the Awards, including jury selection. At first the judging was shared by the CAA and the Royal Society, a relationship that proved unworkable. Fellows of the Royal Society were choosing books that the public had no interest in, which consequently did not benefit the authors. The three CAA members, whose names were never announced publicly, controlled and built the early juries. They included William Arthur Deacon, Dr Pelham Edgar, and Leslie Gordon Barnard. In private, Deacon referred to himself and his two colleagues as the "supreme committee and supreme judges." The CAA's objective from the start was to aid the sale of Canadian literature.

Once the Canada Council for the Arts took over administration of the Awards in 1959, jury selection changed. The list of jury members chosen by the Canada Council, in both past and present, are some of the most respected authors and scholars residing in Canada. Many of the jurors were past recipients of the Award. As categories were added, the juries were expanded to meet the need. I challenge anyone who says that the GGS are insignificant since they are administered by a government body. Authors' peers and important Canadian scholars are choosing the winners!

There are some fascinating stories behind the publication of many of the winning titles. For example, Dr Philippe Panneton, a physician, academic, and diplomat, wrote *Thirty Acres* under the pseudonym Ringuet, his mother's family name. Originally published in French as *Trente Arpents* (Paris: Flammarion, 1938), it is an important novel of early Quebec life. Hugh MacLennan is quoted as saying that he could not have written *Two Solitudes* (1945) without having read *Thirty Acres*. There are two distinct Canadian editions of this title, both published in late 1940. Macmillan (Canada) initially ordered 500 sewn sheets from Macmillan (London) for the Canadian market. After great reviews were published, Macmillan (Canada) decided to re-typeset the novel and print 1,755 copies. The Canadian edition was printed by T.H. Best Printing Co. Ltd., Toronto.

Gwethalyn Graham's *Earth and High Heaven* (1944) has the distinction of being one of the first Canadian novels to achieve best-seller status in the United States. An important, timely novel about race relations, it was first published serially in *Collier's* (26 August–16 September 1944). The Literary Guild (club edition) and the trade edition, combined, sold 665,000 copies by late June 1945. I have identified seven trade edition printings. There were also two separate Jonathan Cape editions (printed in Toronto and London). The first printing of the J.B. Lippincott trade edition in a decent dust jacket is a scarce book.

Published to rave reviews, Hugh MacLennan's *Two Solitudes* (1945) was considered an instant classic. Its publication history is very complex. After the initial printing of 4,500 copies by The Vail-Ballou Press, all additional copies were printed by H. Wolff, New York. The American trade edition, Duell, Sloan and Pearce, published on 17 January 1945, preceded the Canadian edition, William Collins and Sons, that was released in April 1945. Most Canadians were introduced to this book through the American Book of the Month Club (BOMC) edition that was distributed only in Canada. This copy is the rare first trade edition, first printing, bound in dark grey cloth with a $3.00 price on the dust jacket. There are three binding variants of the trade edition: dark grey, deep blue, and dark reddish orange. The BOMC and trade publisher shared print runs. The dust jacket, designed by Lisbeth Lofgren, was inspired by a vintage photograph of the Chateau Frontenac Hotel above the houses of Quebec's Lower Town. The production standards for the British edition were inferior to the American and Canadian editions. The materials used for the binding and paper are very poor. On all copies I have inspected, the publisher has misspelled the author's surname on the binding's spine, omitting the "a" in "Mac." The British edition was published in 1945, but bears a 1946 date on the title page.

Gabrielle Roy is considered by many to be one of the most important Francophone writers in Canadian literature. There are two French versions of *Bonheur d'occasion* (Second-hand Happiness), later translated as *The Tin Flute*. The first was published in 1945 by Société des Éditions Pascal in two volumes. In 1965, Librairie Beauchemin published an abridged French version. The original French version won the prestigious Prix Femina in 1947. The Reynal & Hitchcock edition of *The Tin Flute* (1947) was translated by Hannah Josephson. This, Roy's first novel, gave a starkly realistic portrait of the lives of people in Saint-Henri, a working-class neighbourhood of Montreal. This edition was distributed in the United States and Canada, where it sold more than 600,000 copies. It was a Literary Guild of America selection for May 1947. That same year, Roy became the first woman admitted to the Royal Society of Canada. The McClelland and Stewart edition was printed (5,000 copies) after that publisher had ordered and sold 12,500 copies of the Reynal & Hitchcock edition.

David Harry Walker is the only recipient to have won the Award in two consecutive years. His first win was for *The Pillar* (1952), a war novel influenced by his experiences in the military. The Canadian and British edition was published by Collins (London) in a single printing of 25,000 copies. There was also an American edition (three printings) published that same year by Houghton Mifflin. The following year his comic novel *Digby* (1953) was published, which also won the Award. Again the book was published by Collins (London), this time in two printings of 20,000 and 8,000 copies. Houghton Mifflin published the American edition in a single printing of 6,270 copies.

The next year, one of the GG jurors, Claude T. Bissell, then vice-president of the University of Toronto, quit over the decision to give the Award to Igor Gouzenko. (Gouzenko was a Russian cipher clerk at the Soviet Embassy in Ottawa, who defected with about 100 telegrams and other classified documents he'd stolen from a consular safe, exposing an extensive espionage ring operating in North America and Britain at the end of the Second World War. He has been credited

with launching the Cold War.) In a letter to W.A. Deacon, editor at the *Globe & Mail*, Bissell said he did not consider *The Fall of a Titan* (1954) to be a serious contender for the Award. He felt the best novel that year was *Leaven of Malice* by Robertson Davies: "*The Fall of a Titan* was, admittedly, a potent pot-pourri of journalism and politics with some skilful literary echoes. It was not, by any standards, a good novel, and I am convinced that future historians will look upon it as a literary curiosity." It appeared Gouzenko was being rewarded for his defection and not his literary talent. It was also published in the United States the same year by W.W. Norton & Company and became a Book of the Month Club selection. Gouzenko, who was also an artist, embellished many copies of his novel with drawings or sketches on the front free endpapers.

The Canada Council for the Arts, soon after taking over administration of the Awards, began commissioning special presentation copies. The Queen's Printer notified Douglas LePan on 17 March 1965 that he had won the Governor General's Literary Award for his novel *The Deserter* (1964). The Governor General, Georges Vanier, gave a special presentation copy, an art binding (reliure d'art), to the author at a ceremony at Rideau Hall on 26 April 1965. This copy was rebound by Louis Forest in full leather with a red and gilt design on the front and rear covers, with ornate gilt tooling. Beginning in 1973, master bookbinder Pierre Ouvrard was commissioned to create an art binding for each of the winning titles for presentation to the authors. Ouvrard produced more than 300 original bindings for the Awards until his retirement in 2004. In 2005, Lise Dubois took over, producing her own unique presentation bindings.

Margaret Laurence, best known for *The Stone Angel* (1964), the first in the five-volume Manawaka series, is one of our country's most beloved authors. Although she didn't win a GG Award for this novel, she did win the first of two GGs for *A Jest of God* (1966). The text of the McClelland and Stewart edition of it was offset from the Macmillan (UK) edition. The book was printed simultaneously in cloth (2,000 copies) and paper (7,740 copies). There are two issues of the cloth edition. The first issue, in sewn signatures, measures 20.4 x 13.1 cm, while the second issue, perfect bound, measures 19.8 x 12.8 cm. It appears that a small portion of the soft cover issue was bound (possibly rebound) in hard covers to meet the demand for cloth-bound copies. The paper used for the first edition is very acidic, thus it has become difficult to locate collectable copies today. The dust jacket design for the M&S edition is a modified version of the Warren Chappell design for the Alfred A. Knopf edition, which was a larger format.

The publication history of Alice Munro's *Who Do You Think You Are?* (1978) is part of Canadian literary legend. In an interview with Carole Gerson, published in *Room of One's Own* (vol. 4, no. 4, 1979: 2–7), Munro explained the publication history of the book. Her agent had submitted the collection of stories to Knopf, her American publisher, and Macmillan Canada in the spring. They both agreed to publish the collection. However, they thought the stories were about the same character and suggested she write more stories to complete the book. The American publisher was willing to wait, but Macmillan wanted to publish that fall. Munro corrected Macmillan galleys in September. Meanwhile, she was writing additional stories for the American publisher. After completing two more stories and incorporating them into the manuscript for the American book, she

realized she had a much stronger book about one person. She then approached Macmillan about the changes. They said the book couldn't be changed at such a late date. "I kept arguing that it had to be changed. Eventually they called the production manager in and said that it could be taken off the press and be completely reset, hiring overtime people, at a cost to me of about $2500 which my contract said I had to meet if there were changes this late. So I said okay. I think it was the right thing to do." It was published in the United States by Alfred A. Knopf (1979) and the United Kingdom by Allen Lane (1980) under the revised title *The Beggar Maid*.

Sometimes publication was affected by an editor's demands. George Bowering had initially sent the manuscript of *The Dead Sailors* (working title) to his regular publisher, McClelland and Stewart, as a previous contract required. His editor at M&S felt the novel needed significant rewriting. Bowering later offered the manuscript to Julie Beddoes, senior editor at General Publishing, because of the association with Robert Kroetsch, who Bowering felt had the same attitude toward "history." The manuscript for *Burning Water* (1980, final title) was handwritten in three bound notebooks purchased in Vancouver's Chinatown. Bowering had initially requested that General reproduce the ship logos from the notebooks on the novel's endpapers. Ultimately the publisher reproduced the logo of a sailing ship at the first chapter. This is a difficult title to locate in collectable condition because of the fragile gold foil dust jacket.

Several titles that have won the Award were the author's first book. Nino Ricci wrote his first novel, *Lives of the Saints* (1990), for his M.A. in Creative Writing at Concordia University. Gary Geddes of Cormorant Books offered to publish it, but recommended that Ricci first try a larger commercial house. After several large publishing houses turned it down, Ricci signed a contract with Cormorant. A month or two after the contract was signed, Ricci met Peter Day of Allison & Busby (W.H. Allen) at the PEN conference in Toronto. Day took the manuscript with him and read it on the plane; before setting down at Heathrow, he was determined to publish the book and proceeded to buy U.K. and Commonwealth rights. The Cormorant edition was published simultaneously in cloth (400 copies) and paper (1,514 copies). The title for the Alfred A. Knopf edition, published the following year (1991), was changed to *The Book of Saints*. This work is the first volume in a trilogy.

In addition to books, I have collected GG authors' letters discussing their award-winning book. These include two Hugh MacLennan letters, addressed to a New York author, discussing *Two Solitudes* a month in advance of publication; a Gabrielle Roy letter discussing *The Tin Flute*; a Germaine Guevremont letter discussing her background and hunting birds in *The Outlander*; an Igor Gouzenko letter addressed to the Chairman of the Governor General's Awards Board thanking him for choosing *The Fall of a Titan*; and a Margaret Laurence letter addressed to a musician at her church in Lakefield, Ontario, laid into an inscribed copy of *The Diviners*.

Throughout the years this project has been a labour of love. I have spent thousands of hours locating and purchasing the best copies available. The most exhilarating part was finding that elusive book I had been seeking for years. Today I am still excited to obtain an edition that I have never seen before, an association

copy, or a rare advance state. It is difficult to stop, for there is always something else to add to the collection. It is difficult to explain the tactile pleasure of holding some of this rare material in my hands. Whether it is an inscribed book, a personal letter, or some other literary material that the author has handled, it is very exciting. I feel both privileged and grateful to have had the opportunity to own and examine this material.

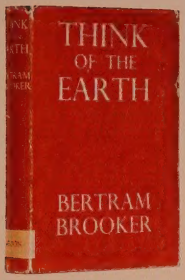
Now I would like to share some of that excitement with others, particularly the many immigrants who came to this country for a better life. Many of them, like me, have not had the opportunity to study Canadian history in school. Over the past decade I have read the majority of the winning fiction titles. That reading has given me a physical connection with Canada. The historical novels, the novels of the immigrant's experience, and others have provided me with an education about my adopted home.

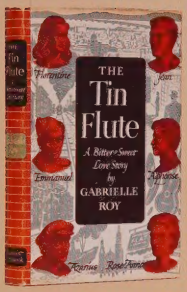
Nonetheless, I have asked myself, on several occasions over the past decade, whether I was committing financial suicide by investing my life's savings, and over a decade of my time, to build this collection. I am convinced that I made the right decision, because the Governor General's Literary Award for Fiction is so important to Canada's culture, even though other awards have also had an impact. Several other awards have actually changed our perspective on Canadian literature. Ironically, it has taken literary awards, outside Canada, to draw attention to our writers and their work. The Man Booker Prize is one of these. Several major Canadian works have won the Booker, including Michael Ondaatje's *The English Patient* (1992, also a GG winner); Margaret Atwood's *The Blind Assassin* (2000); and Yann Martel's *The Life of Pi* (2001). Carol Shields won the Pulitzer Prize for *The Stone Diaries* (1993, also a GG winner). I believe Mordecai Richler's statement to be true: "Actually, when it comes to knocking the Canadian cultural scene, nobody outdoes Canadians, myself included. We are veritable masters of self-deprecation."

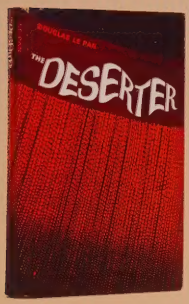
We seem to have an inferiority complex about the quality of our literature. This may simply be the result of living in such close proximity to the 10,000 pound elephant which is the United States. We are constantly being bombarded by American culture in print and film, which overshadows our own literary voice. This makes the Governor General's Literary Award for Fiction especially important. It is my hope and desire that exhibiting highlights from my collection will educate and excite the public about our outstanding literary history.

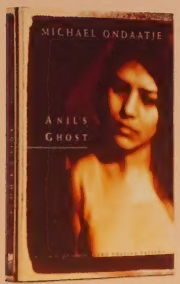
JOHN H. MEIER, JR.
Delta, British Columbia

www.deaconfoundation.com









1936–2011

THE JOHN H. MEIER, JR.

Governor General's Literary Award for Fiction Collection

[MANITOBA]

Brooker, Bertram

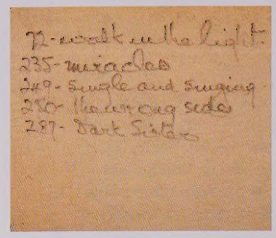
Think of the Earth

Toronto: Thomas Nelson and Sons, 1936

Published June 1936 @ 7/6 (Britain) $2.00 (Canada)

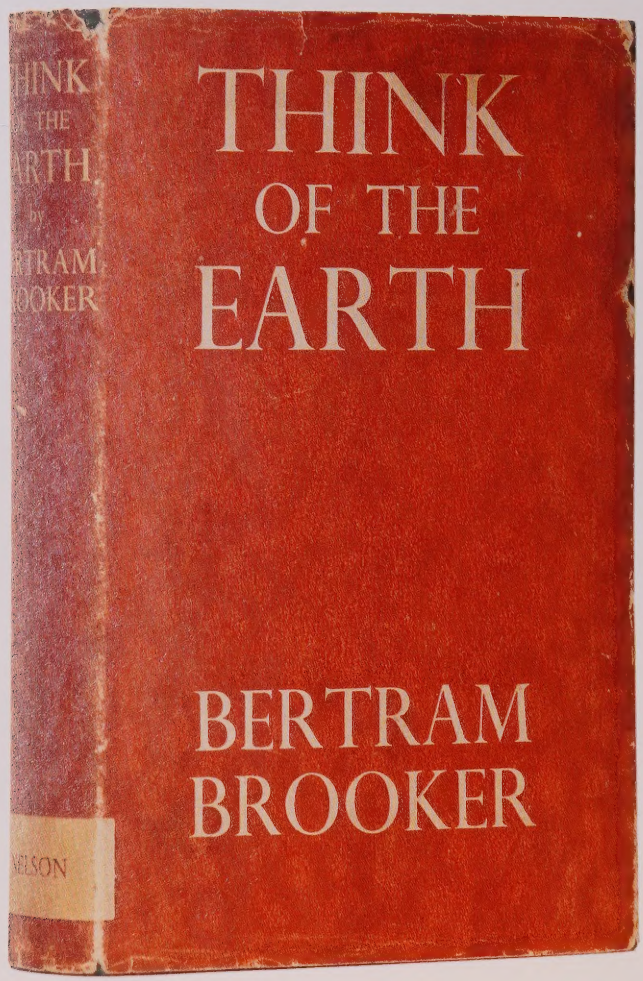
Printed by J. and J. Gray, Edinburgh, Great Britain

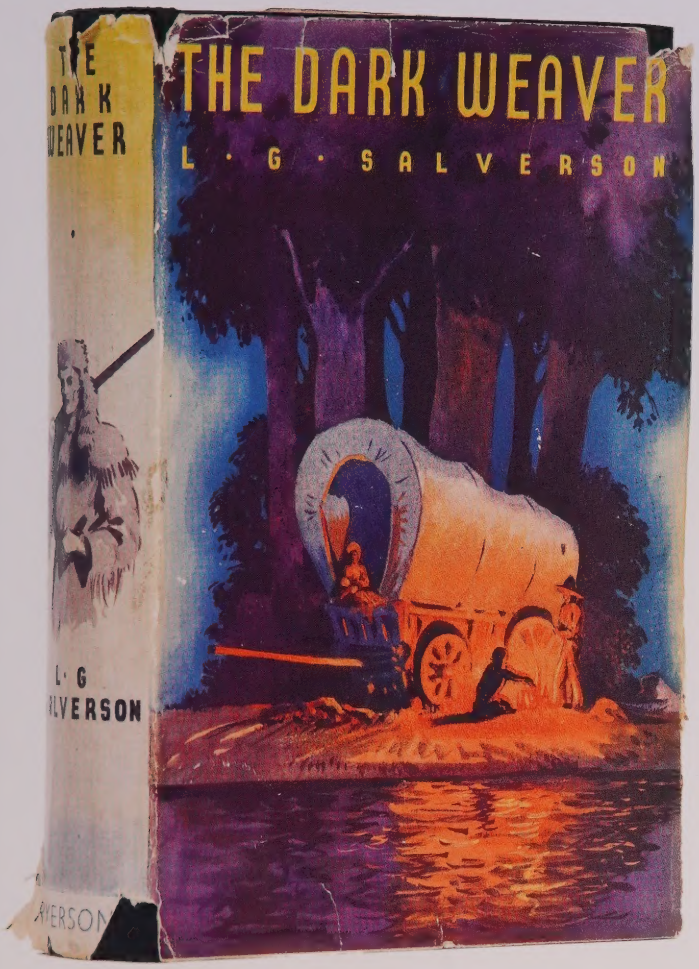
Author's Reading Copy



Author's reading notes on rear free endpaper >

1936





1937

[MANITOBA]

Salverson, Laura Goodman

The Dark Weaver

Toronto: The Ryerson Press, 1937

Published November 1937 @ $2.00

Printed by the Star and Gazette Limited,
Guernsey, Channel Islands

[QUEBEC]

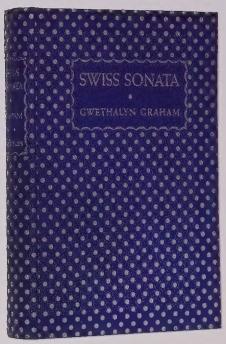
Graham, Gwethalyn (Erichsen-Brown)

Swiss Sonata

New York: Charles Scribner's Sons, 1938

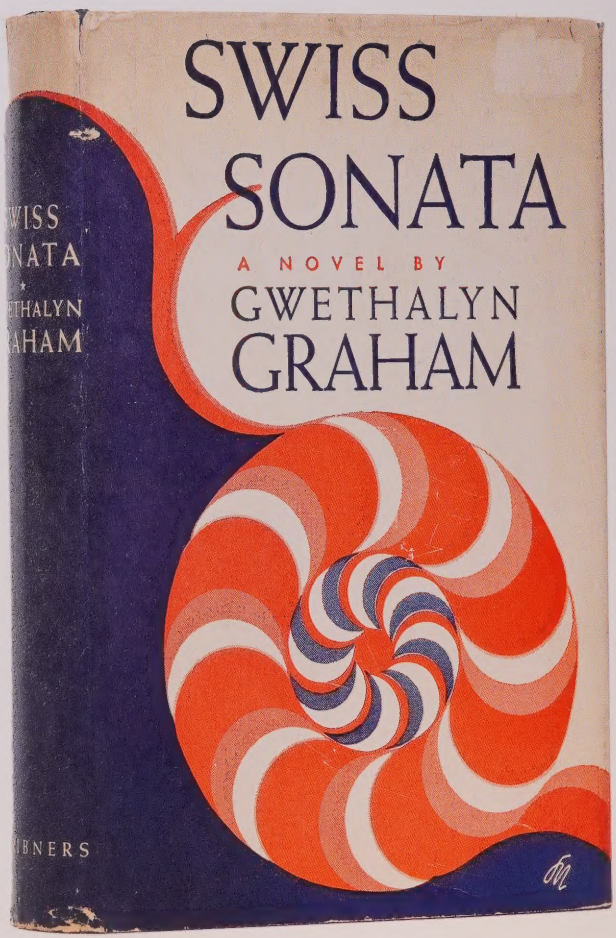
Published 8 April 1938 @ $2.50

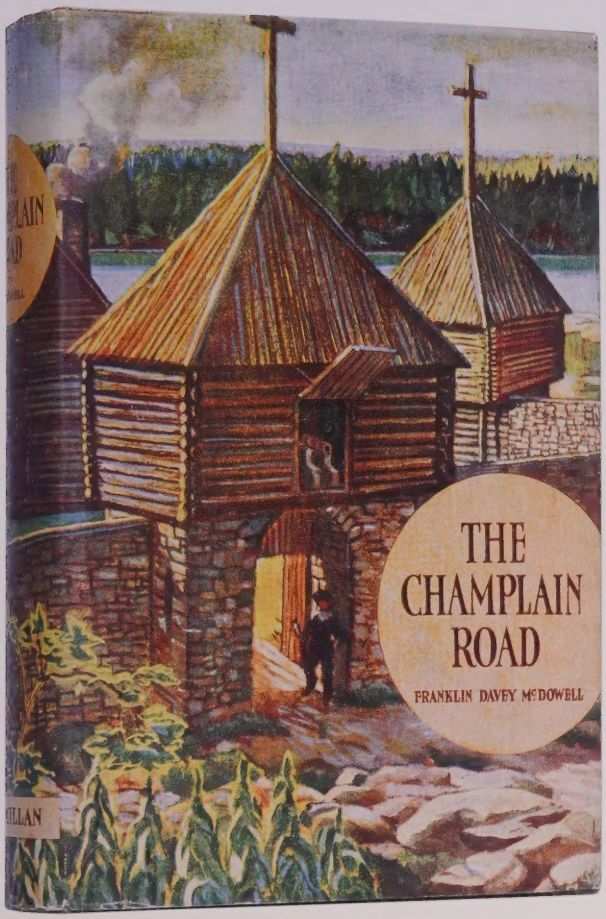
Printed by Robert Teller Sons & Dorner, New York



Binding without dust jacket >

1938





1939

[ONTARIO]

McDowell, Franklin Davey

The Champlain Road

Toronto: The Macmillan Company of Canada Limited, 1939

Published 6 November 1939 @ $2.50

Printed by Armac Press Ltd., Toronto

Author's copy

1940

[QUEBEC]

Ringuet (pseudonym), Panneton, Philippe

Thirty Acres (Trent Arpents)

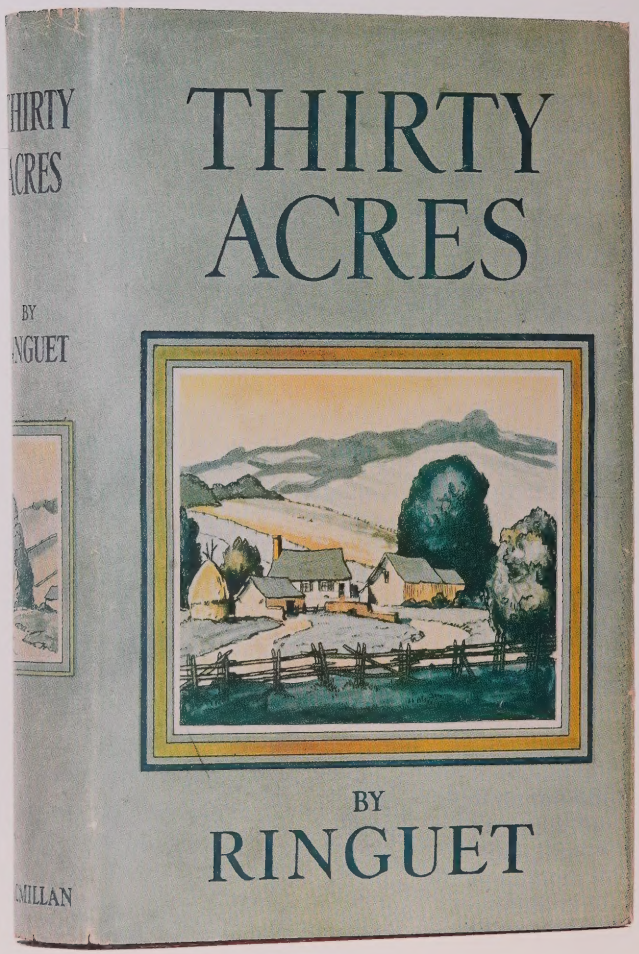
Translated by Felix and Dorothea Walter

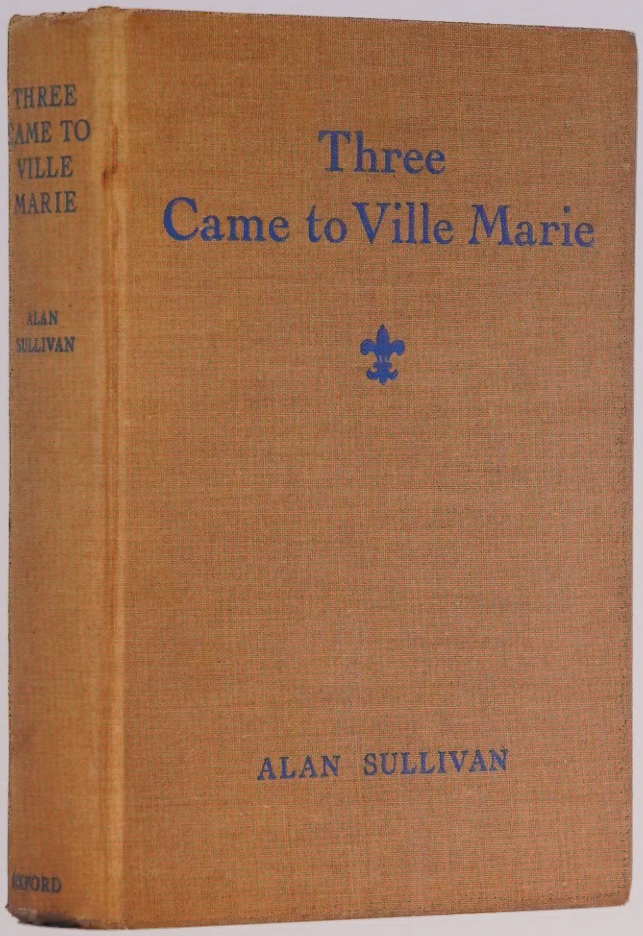
Toronto: The Macmillan Company of Canada Limited, 1940

Published 15 November 1940 @ 7/6 (Britain) $2.50 (Canada)

Printed by Lowe and Brydone Printers Limited, London

Review Copy





[ONTARIO]
Sullivan, Alan (Edward)
Three Came to Ville Marie

Toronto: Oxford University Press, 1941
Published 29 November 1941 @ $2.50
Printed in Canada
Without dust jacket

< Three Came to Ville Marie
New York: Coward-McCann, Inc., 1943
Published 18 January 1943 @ $2.50
Printed by The Cornwall Press, Cornwall, New York

[ONTARIO]

Sallans, G. Herbert

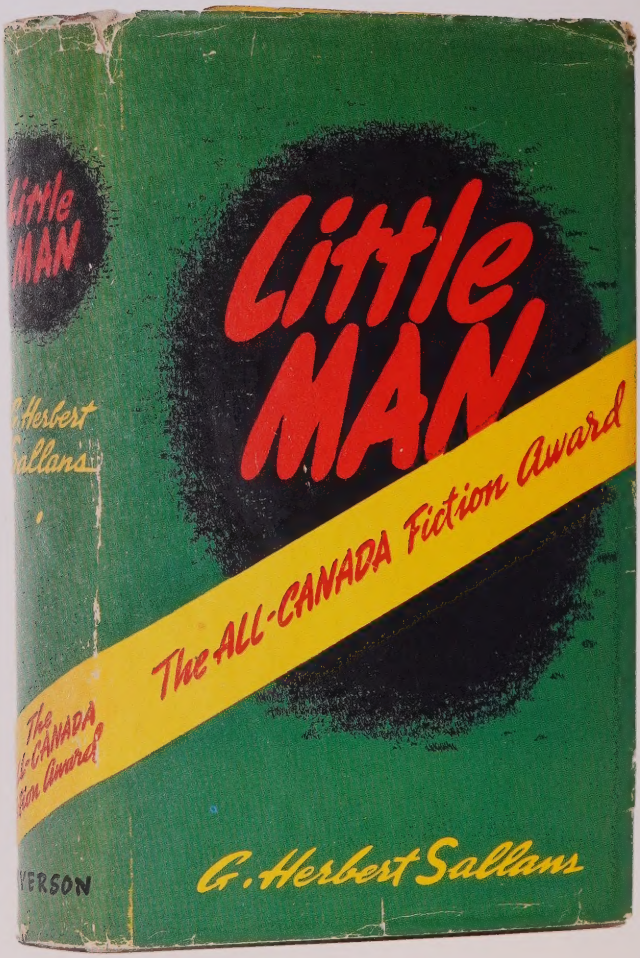
Little Man

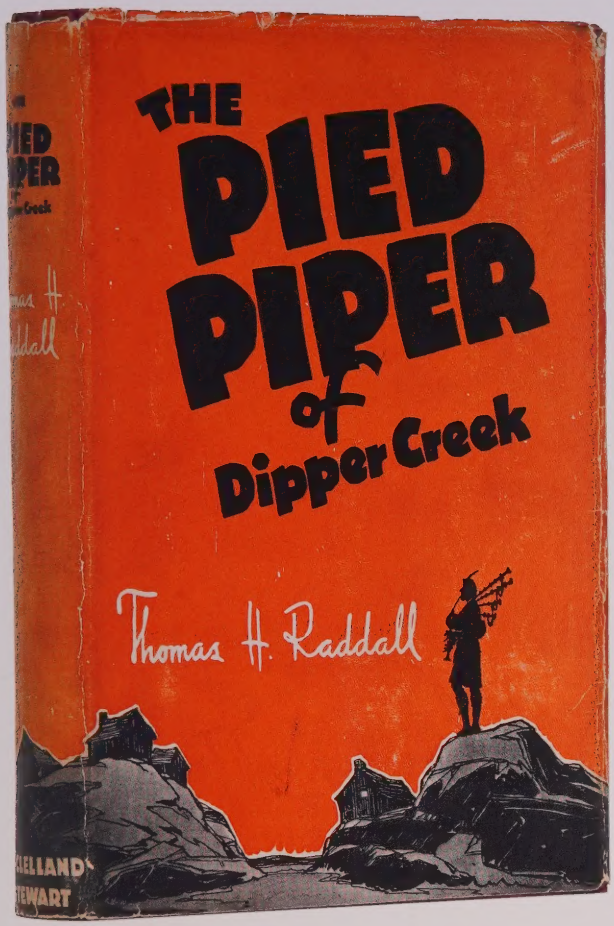
Toronto: The Ryerson Press, 1942

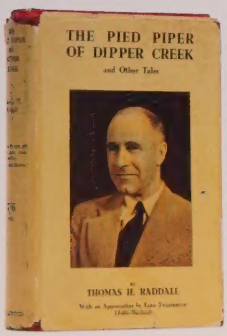
Published 18 November 1942 @ $3.00

Printed by The Ryerson Press, Toronto

Signed







[NOVA SCOTIA]

Raddall, Thomas H.

The Pied Piper of Dipper Creek

With an appreciation by Lord Tweedsmuir (John Buchan)
Toronto: McClelland and Stewart Publishers, 1943
Published October 1943 @ $2.50
Printed by the Hugh Heaton Printing House Limited, Canada

< *The Pied Piper of Dipper Creek*
With an appreciation by Lord Tweedsmuir (John Buchan)
Edinburgh and London: William Blackwood & Sons Ltd., 1939
Published December 1939 @ 7/6
Printed by William Blackwood & Sons Ltd., Great Britain

1944

[QUEBEC]

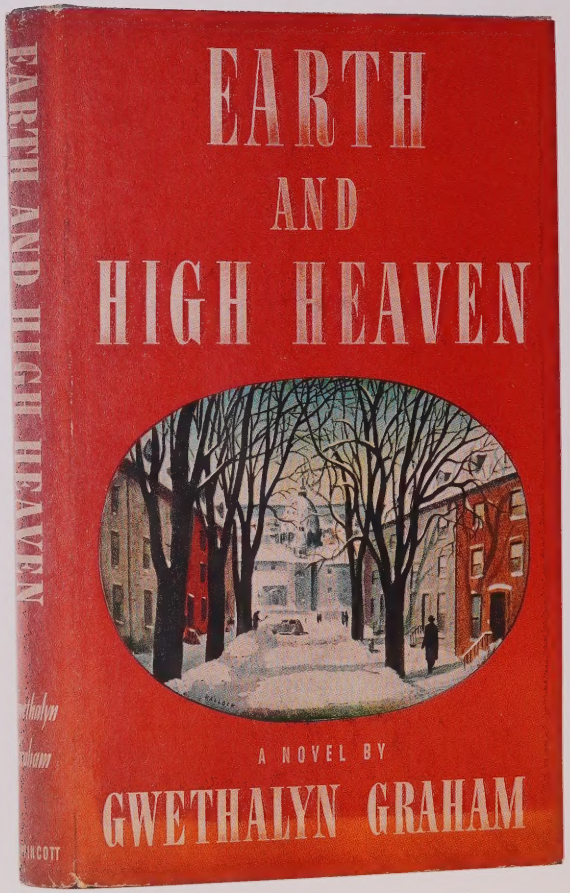
Graham, Gwethalyn (Erichsen-Brown)

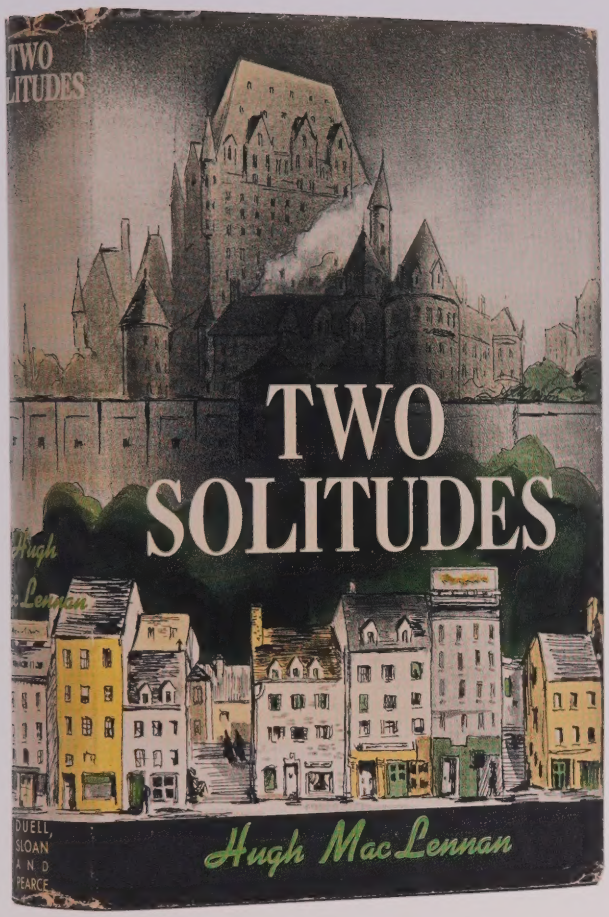
Earth and High Heaven

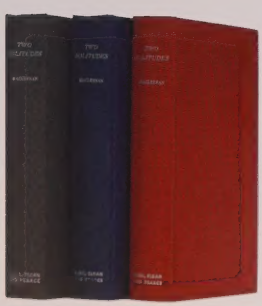
Philadelphia & New York: J.B. Lippincott Company, 1944

Published 31 August 1944 @ $2.50

Printed by The Vail-Ballou Press Inc., Binghamton, New York







[NOVA SCOTIA]

MacLennan, Hugh

Two Solitudes

New York: Duell, Sloan and Pearce, 1945

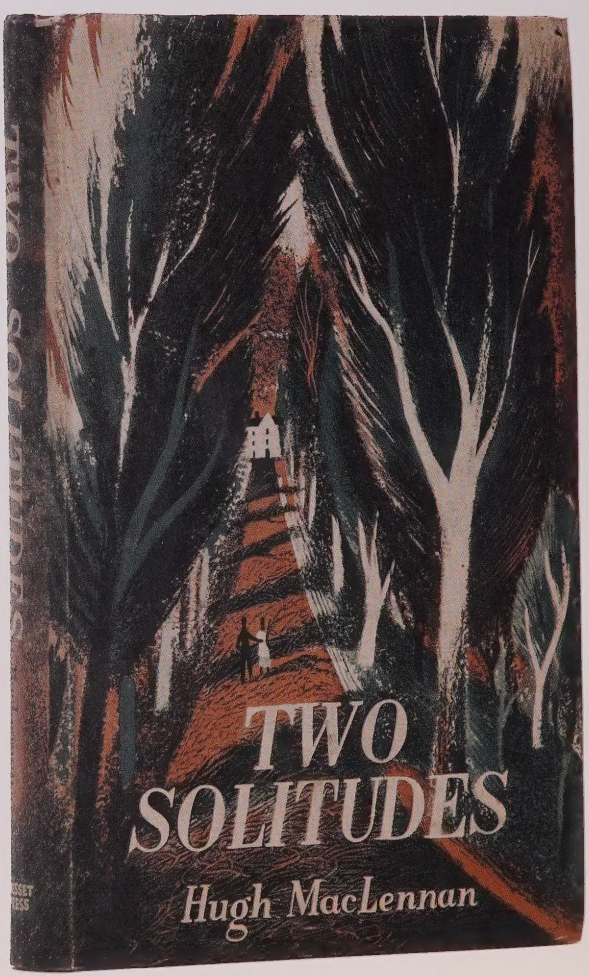
Published 17 January 1945 @ $3.00

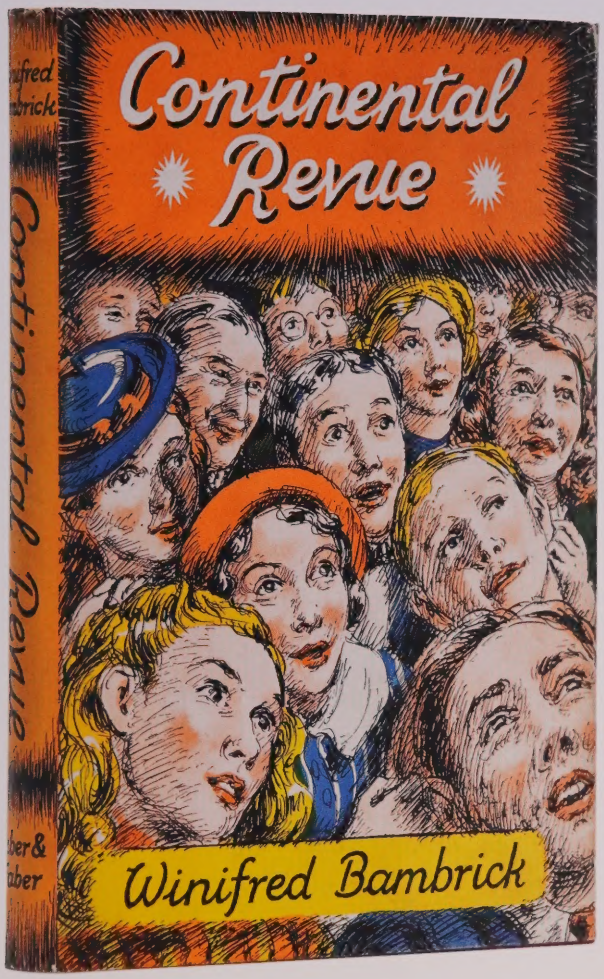
Printed by The Vail-Ballou Press, Inc., Binghamton, New York

Jacket design: Lisbeth Lofgren

< Three binding variants of the Duell, Sloan and Pearce trade edition: dark grey, deep blue, and dark reddish orange

Two Solitudes
London: Cresset Press, 1946
Published in late 1945 @ 10/6
Printed by Latimer, Trend & Co., Ltd., Plymouth, Great Britain
Signed





[ONTARIO]

Bambrick, Winifred (Estelle Geraldine)

Continental Revue

London: Faber and Faber Ltd., 1946

Published 4 October 1946 @ 9/6 (Britain) $2.50 (Canada)

Printed by Purnell and Sons Limited, Paulton (Somerset) and London

Published in the United States the same year under the revised title *Keller's Continental Revue* by Houghton Mifflin

[MANITOBA]

Roy, Gabrielle

The Tin Flute

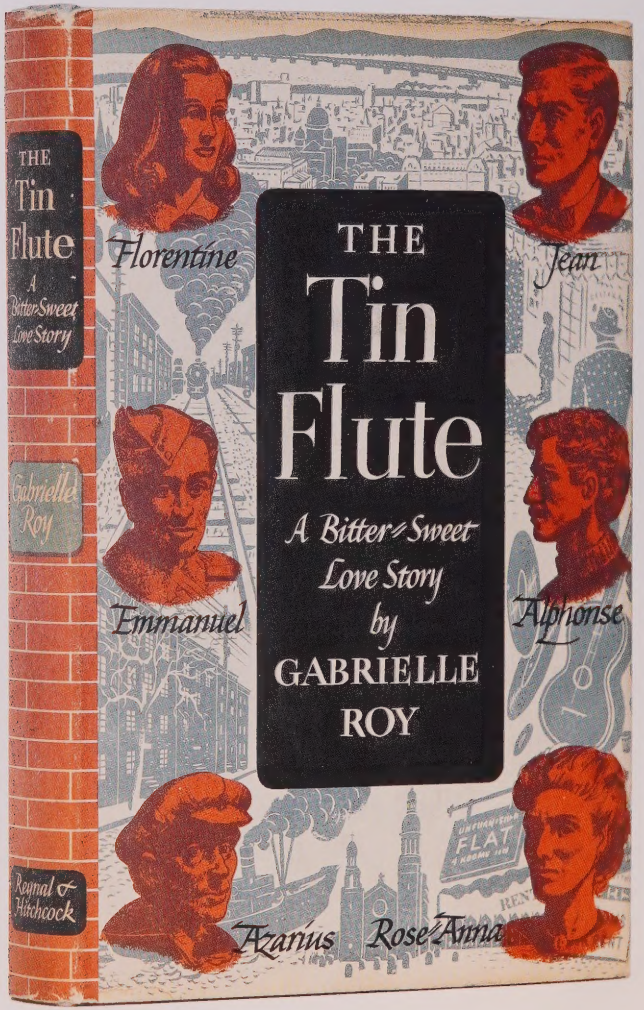
Translated by Hannah Josephson

New York: Reynal & Hitchcock, 1947

Published 21 April 1947 @ $3.00

Printed by The Cornwall Press, New York

Jacket design: Robert Hallock



St. Vital, le 20 mai 1947.

Chère madame Guay,

Etant en voyage il me serait difficile de me rendre à votre désir pour l'autographie un volume pour vous. Croyez que je le ferais avec plaisir si des nécessités de déplacements ne m'en empêchaient.

Cependant n'ai une phrase à votre intention pour vous pourriez concevoir dans votre volume si toutefois cela peut vous plaire.

Pour madame J. O. R. Guay
avec mes remerciements pour
sa belle lettre

Gabrielle Roy.

P.S. Je suis née en effet, rue Deschambault et je dois être de la famille dont vous avez gardé le souvenir.

Holograph letter responding to a request for the author's signature to a copy of The Tin Flute

1948

[NOVA SCOTIA]

MacLennan, Hugh

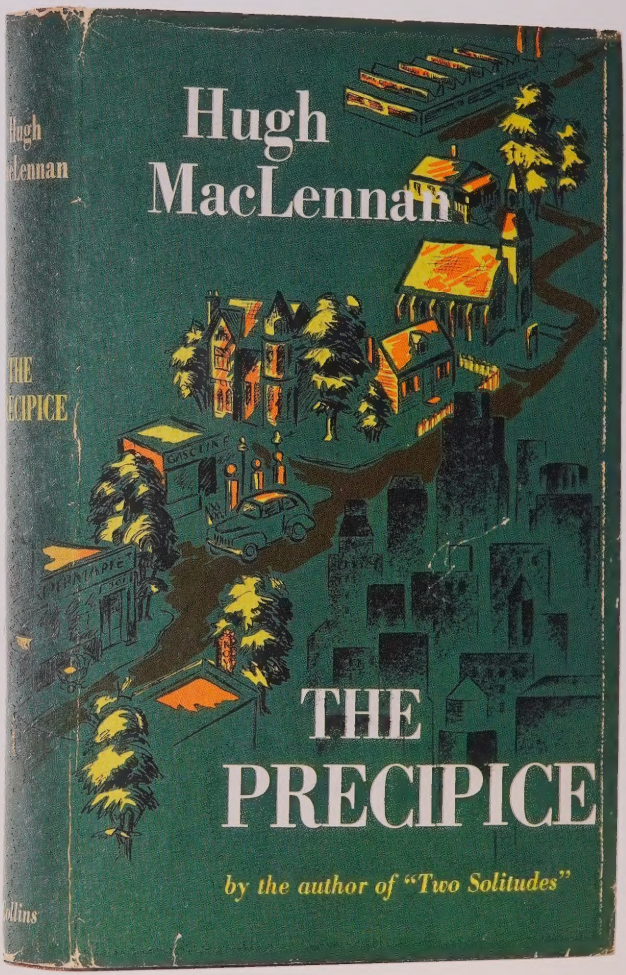
The Precipice

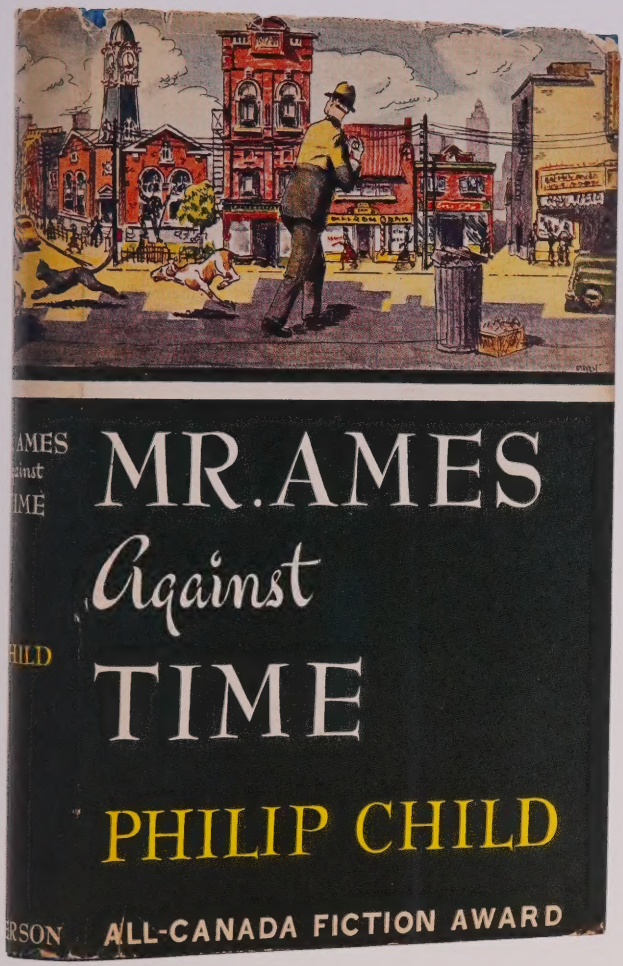
Toronto: William Collins Sons & Company, 1948

Published 17 June 1948 @ $3.00

Printed by The Hunter-Rose Company Limited, Toronto

Signed and inscribed





[ONTARIO]
Child, Philip (Albert)
Mr. Ames Against Time

Toronto: The Ryerson Press, 1949
Published September 1949 @ $3.00
Printed by The Ryerson Press, Toronto
Jacket illustration: (signed) Steven

< Binding variants: strong greenish blue and moderate greenish blue

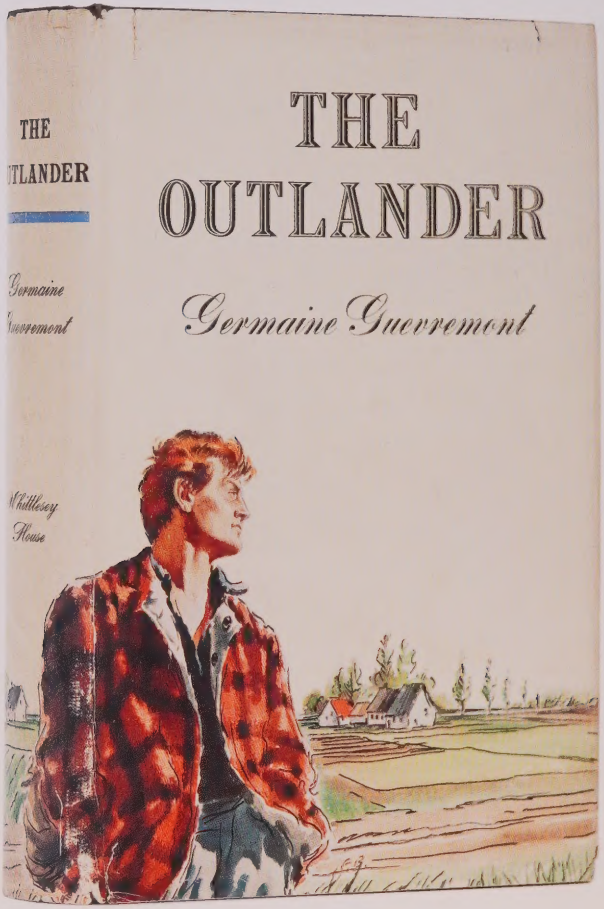
[QUEBEC]

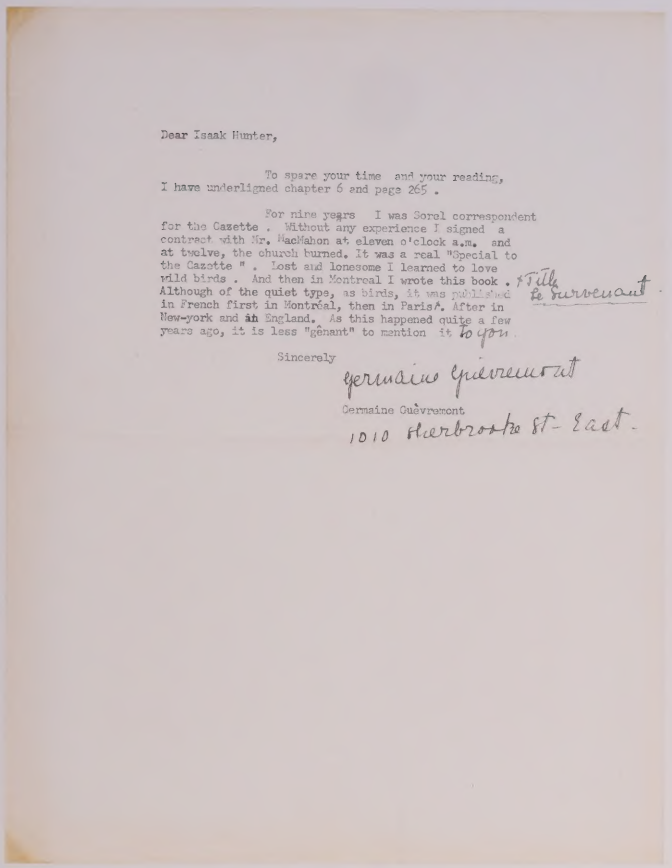
Guevremont, Germaine

The Outlander

Translated by Eric Sutton
A Whittlesey House Book
New York, London, and Toronto: McGraw-Hill Book Company, Inc.
Published 1 February 1950 @ $3.00
Printed by The Vail-Ballou Press, Binghamton, New York

Published in Britain the same year under the revised title Monk's Reach by the Evans Brothers Limited





Dear Isaak Hunter,

To spare your time and your reading,
I have underligned chapter 6 and page 265 .

For nine years I was Sorel correspondent
for the Gazette . Without any experience I signed a
contract with Mr. MacMahon at eleven o'clock a.m. and
at twelve, the church burned. It was a real "Special to
the Gazette " . Lost and lonesome I learned to love
wild birds . And then in Montreal I wrote this book . Fille de Survenant .
Although of the quiet type, as birds, it was published
in French first in Montréal, then in Paris. After in
New-york and in England. As this happened quite a few
years ago, it is less "gênant" to mention it to you .

Sincerely

Germaine Guèvremont

Germaine Guèvremont
1010 Sherbrooke St. East.

Typed letter signed, laid into an inscribed copy to a reader discussing her writing career, the publication history of The Outlander *and wild birds in the novel*

1951

[ONTARIO]

Callaghan, Morley

The Loved and the Lost

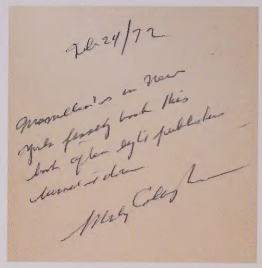
Toronto: The Macmillan Company of Canada Limited, 1951

Published 22 March 1951 @ $3.00

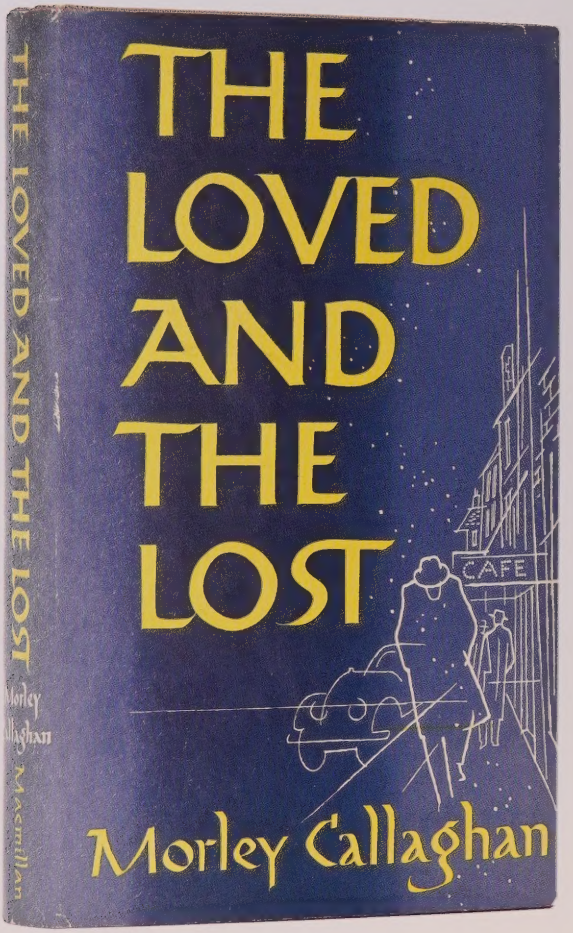
Printed by H. Wolff Book Manufacturing Company Inc., New Jersey

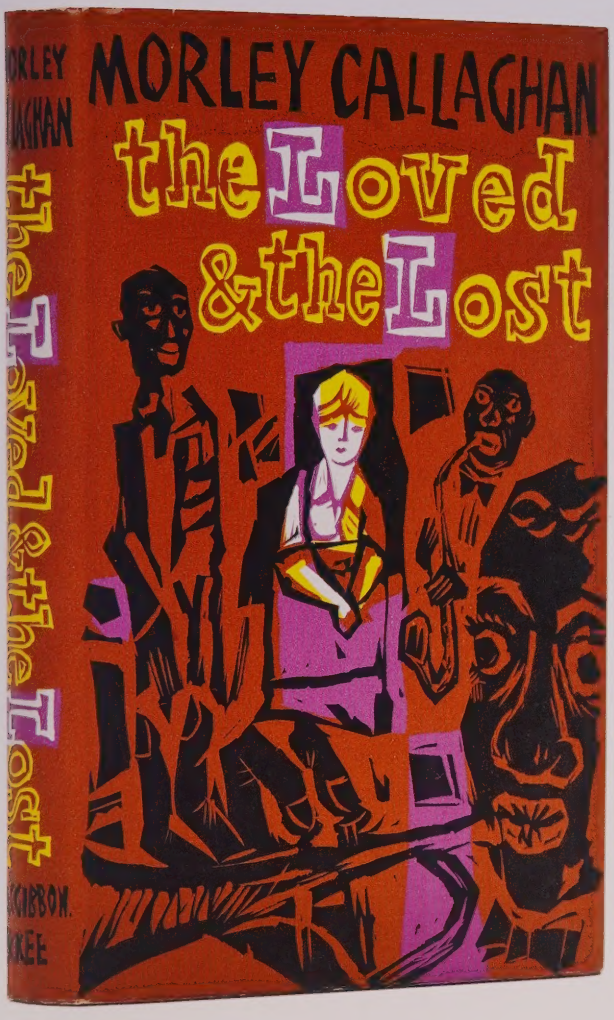
Jacket design: Leo Manso

Signed



> *"Feb 24/72 | Macmillan's in New | York finally took this | book after eight publishers | turned it down | Morley Callaghan"*





The Loved and the Lost
London: MacGibbon and Kee, 1961
Published 16 October 1961 @ 18/
Printed by Compton Printing Works (London) Ltd.,
London, Great Britain
Jacket design: Aleksander Werner

[NEW BRUNSWICK]

Walker, David (Harry)

The Pillar

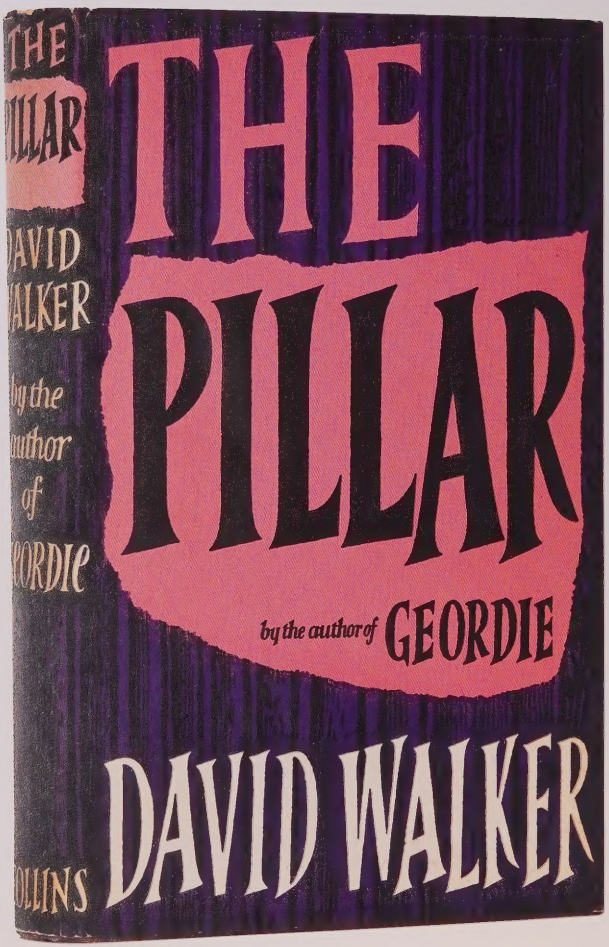
London: Collins, 1952

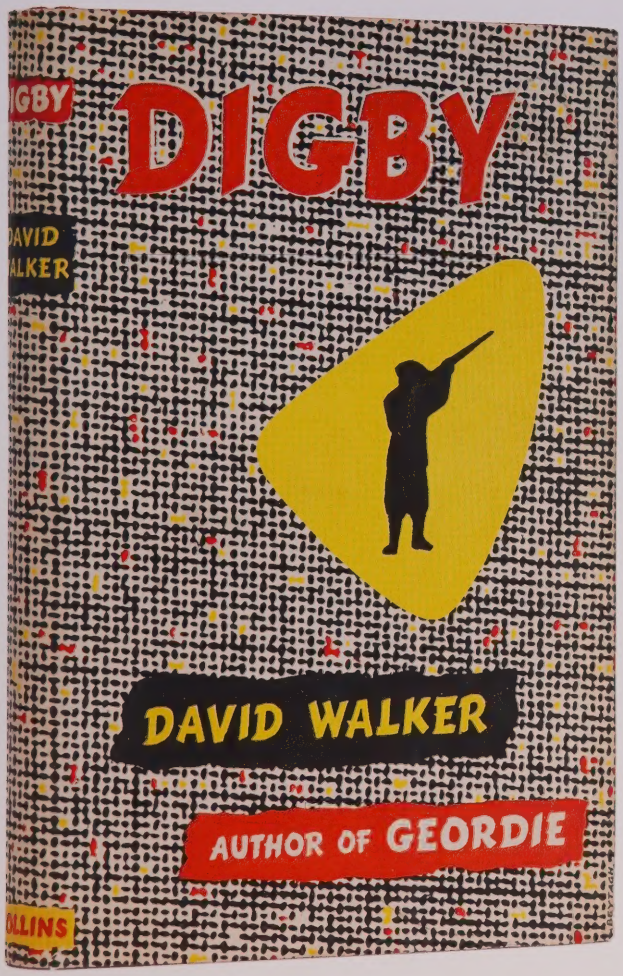
Published 7 January 1952 @ 12/6 (Britain) $3.00 (Canada)

Printed by Collins Clear-Type Press, London and Glasgow

Jacket design: Sheila Robinson

Signed





[NEW BRUNSWICK]
Walker, David (Harry)
Digby

London: Collins, 1953
Published 20 August 1953 @ 10/6 (Britain) mid-September @ $2.75 (Canada)
Printed by Collins Clear-Type Press, London and Glasgow
Jacket design: (signed) Beytagh
Review copy

1954

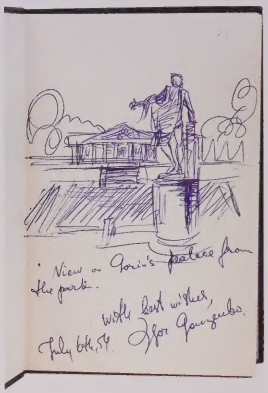
[ONTARIO]

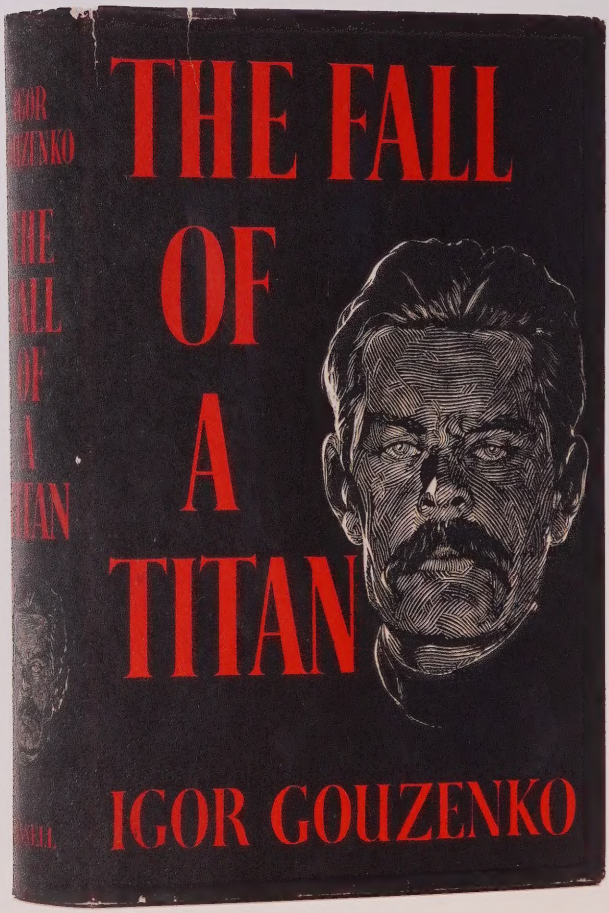
Gouzenko, Igor

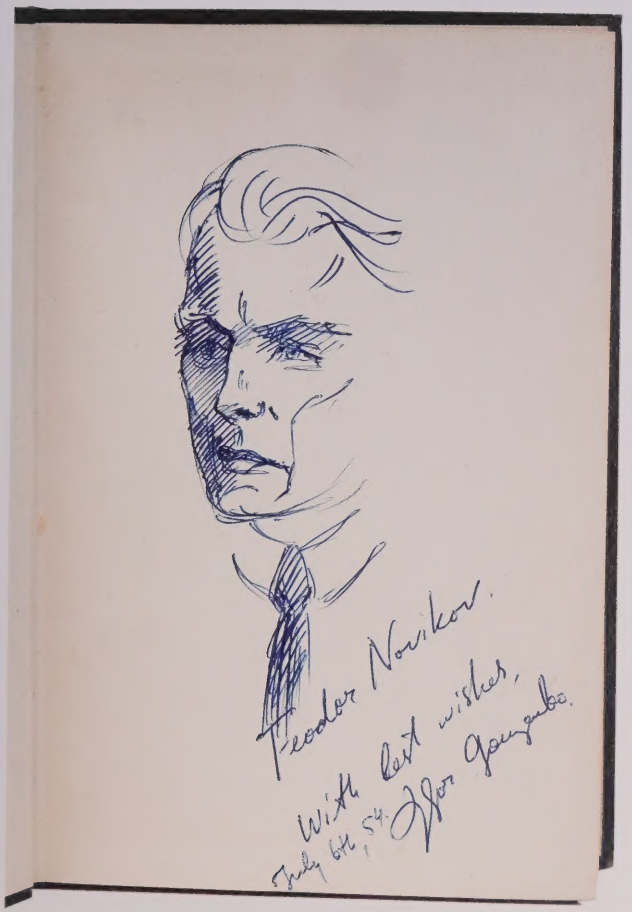
The Fall of a Titan

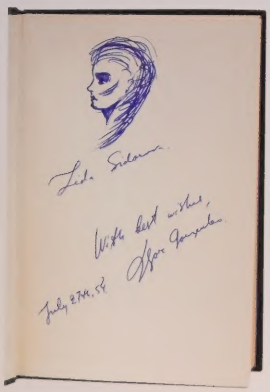
London: Cassell & Company Ltd., 1954
Published 24 June 1954 @ 16/ (Britain) 26 June 1954
@ $3.75 (Canada)
Printed by Hazell Watson and Viney Ltd.,
Aylesbury and London
Jacket design: Igor Gouzenko
Signed

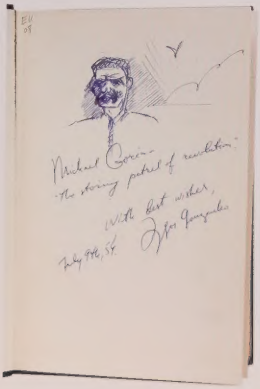
Endpaper drawings by Gouzenko >






Feodor Nowikow.
With best wishes,
July 6th, 54.
Jose Gonzalez.


Leo. Solomon.
With best wishes,
Jose Gonzalez
July 27th. 54


Michael Gorin
the strong patriot of revolution
With best wishes,
July 9th, 54
Jose Gonzalez

[QUEBEC]

Shapiro, Lionel (Sebastian Berk)

The Sixth of June

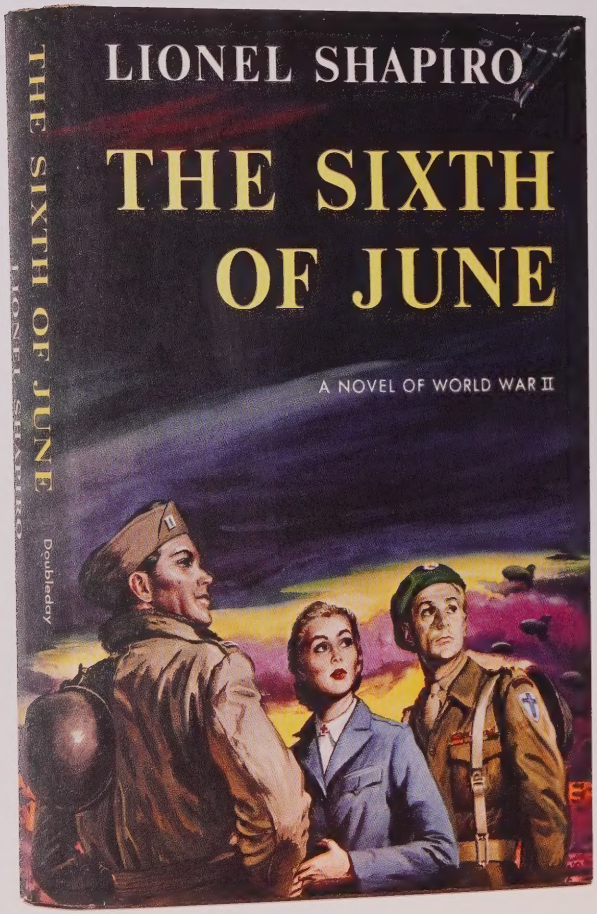
New York: Doubleday & Company, 1955

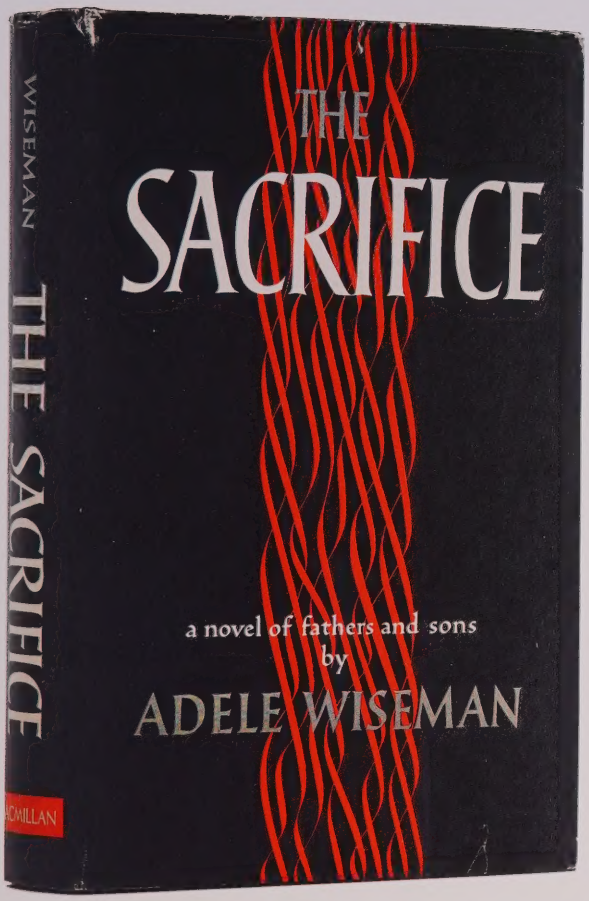
Published 4 August 1955 @ $3.95 (USA) $4.75 (Canada)

Printed by Doubleday & Company, Inc., Hanover, Pennsylvania

Jacket design: Len Oehmen

Review copy, signed



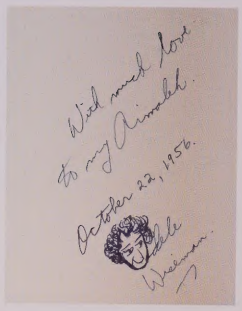


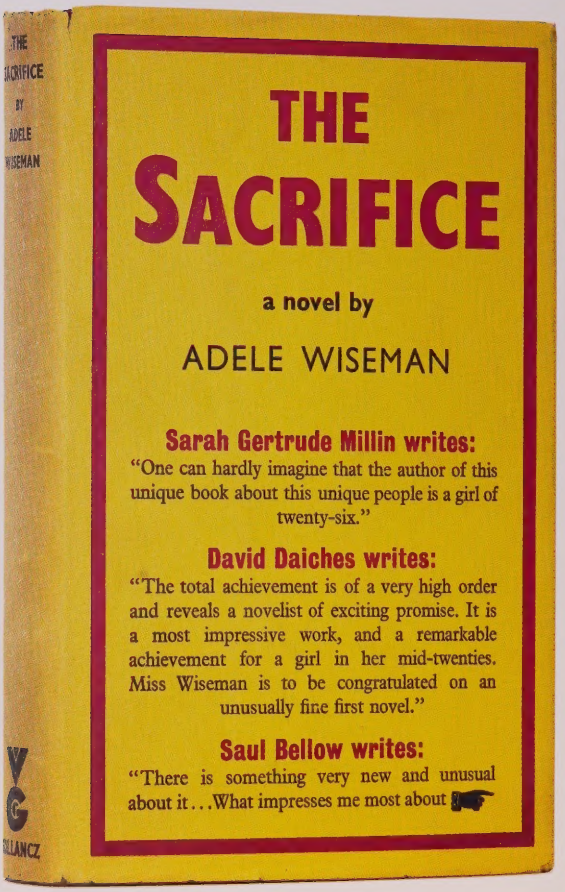
[MANITOBA]
Wiseman, Adele
The Sacrifice

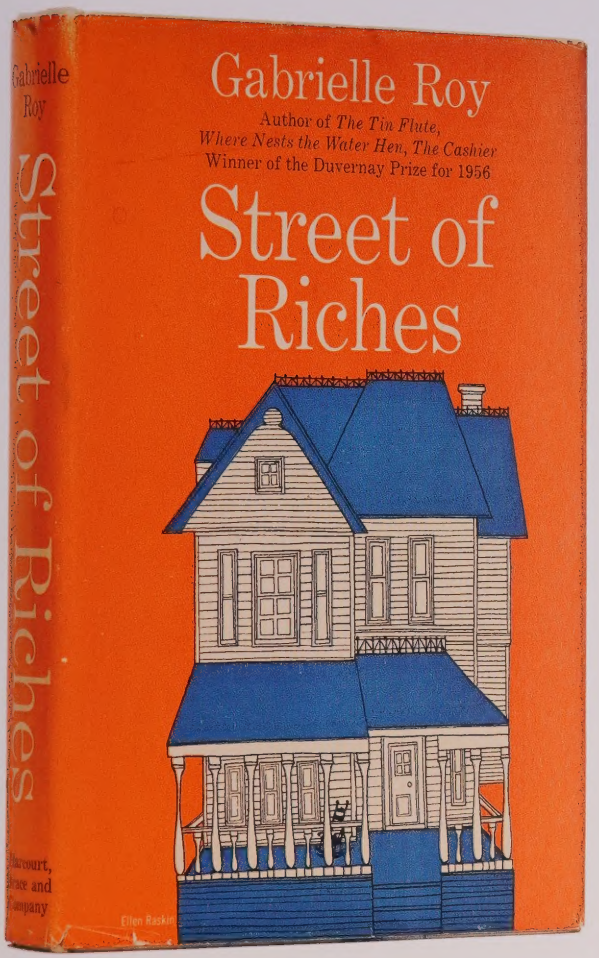
Toronto: The Macmillan Company of Canada Limited, 1956
Published 13 September 1956 @ $3.95
Printed by The Colonial Press Inc., Clinton, Massachusetts
Jacket design: Ismar David

The Sacrifice
London: Victor Gollancz Ltd., 1956
Published 22 October 1956 @ 16/
Printed by Richard Clay and Company Ltd., Bungay, Suffolk, Great Britain

> Presentation copy, inscribed on day of publication, with author's self caricature "With much love / to my Aimaleh. / October 22, 1956 / Adele / Wiseman"




THE
SACRIFICE
BY
ADELE
WISEMAN
V
G
LLANCZ
THE
SACRIFICE
a novel by
ADELE WISEMAN
Sarah Gertrude Millin writes:
"One can hardly imagine that the author of this unique book about this unique people is a girl of twenty-six."
David Daiches writes:
"The total achievement is of a very high order and reveals a novelist of exciting promise. It is a most impressive work, and a remarkable achievement for a girl in her mid-twenties. Miss Wiseman is to be congratulated on an unusually fine first novel."
Saul Bellow writes:
"There is something very new and unusual about it . . . What impresses me most about


Gabrielle Roy
Author of *The Tin Flute*, *Where Nests the Water Hen*, *The Cashier*
Winner of the Duvernay Prize for 1956
Street of Riches
Gabrielle Roy
Street of Riches
Ellen Raskin

[MANITOBA]

Roy, Gabrielle

Street of Riches

Translated by Harry Binsse

Toronto: McClelland and Stewart, 1957

Published 11 October 1957

Printed by Quinn and Boden Company, Rahway, New York

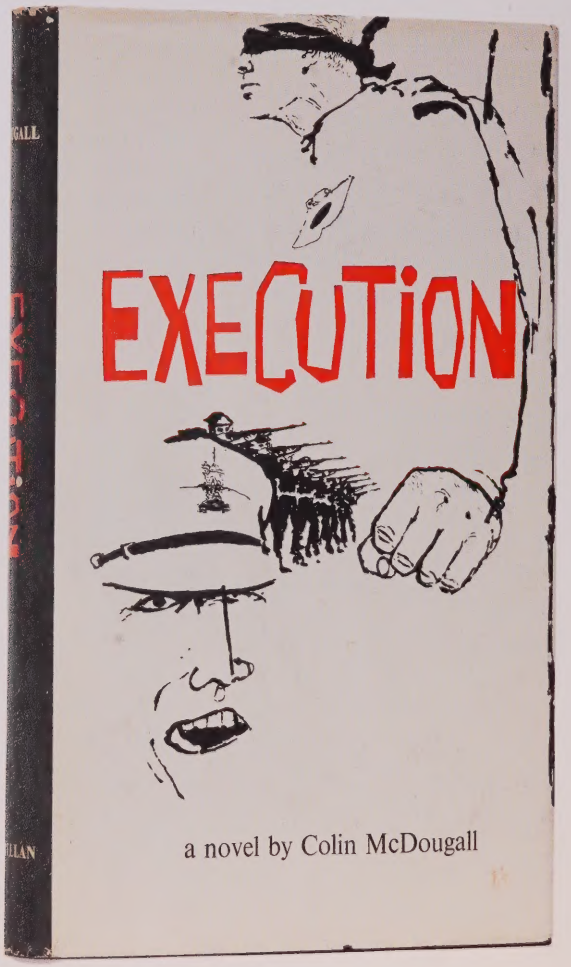
Jacket design: Ellen Raskin

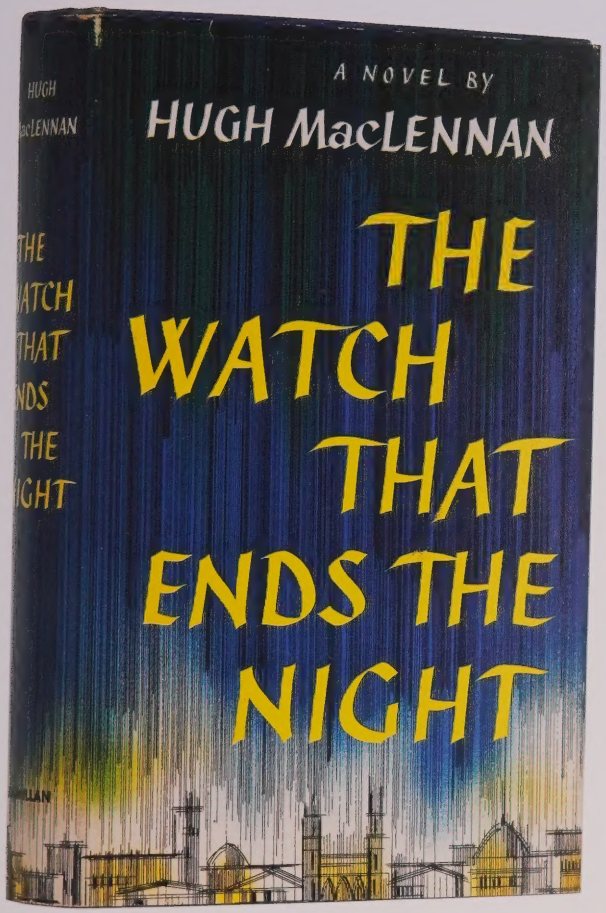
[QUEBEC]

McDougall, Colin (Malcom)

Execution

Toronto: The Macmillan Company of Canada Limited, 1958
Published 26 September 1958 @ $3.50
Printed by Hazell Watson and Viney Ltd., Aylesbury and Slough, England
Jacket design: Ken Dallison
Signed
> London: Macmillan & Company Ltd., 1958
Published 16 October 1958 @ 15s.
Printed by Hazell Watson and Viney Ltd., Aylesbury and Slough, Great Britain
Jacket design: signed "reinganum"





[NOVA SCOTIA]

MacLennan, Hugh

The Watch That Ends the Night

Toronto: Macmillan, 1959

Published 13 February 1959 @ $3.95

Printed by The Hadden Craftsmen, Scranton, Pennsylvania

Jacket design: Philip Grushkin

Association copy, signed

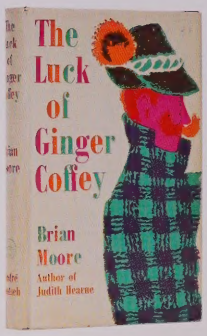
Warm early inscription to close friends of the author.

[QUEBEC]

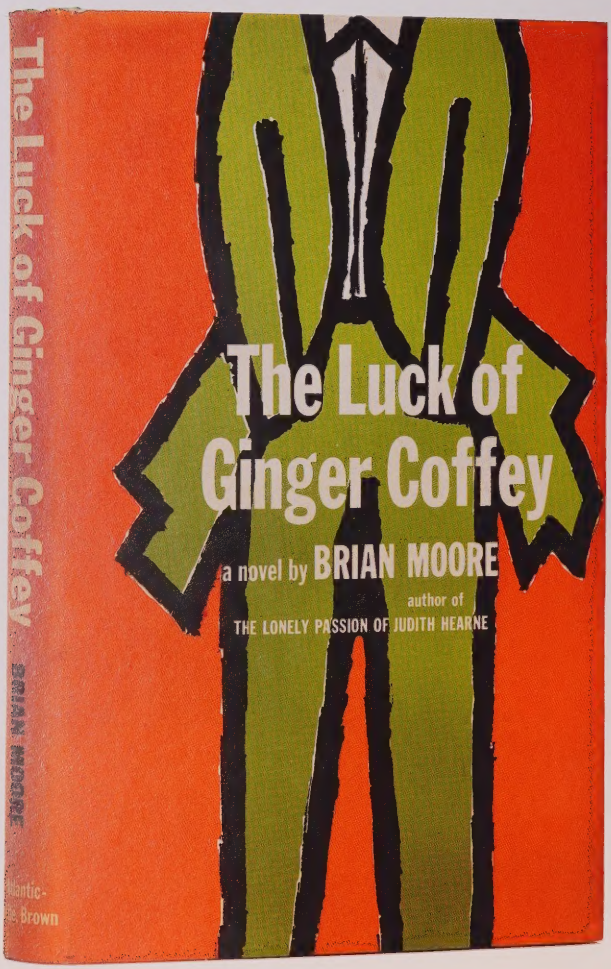
Moore, Brian

The Luck of Ginger Coffey

Boston and Toronto: Little, Brown and Company, 1960
Published 4 August 1960 @ $4.00
Printed by The Riverside Press, Cambridge, Massachusetts
Jacket design: Emil Antonucci
Review copy



> *The Luck of Ginger Coffey*
London: Andre Deutsch Limited, 1960
Published 26 August 1960 @ 15/
Printed by Ebenezer Baylis and Son Ltd., Worcester and London
Jacket design: Stephen Russ


The Luck of Ginger Coffey
a novel by BRIAN MOORE
author of
THE LONELY PASSION OF JUDITH HEARNE
The Luck of Ginger Coffey
BRIAN MOORE

[BRITISH COLUMBIA]
Lowry, Malcolm
Hear Us O Lord from Heaven thy Dwelling Place

Philadelphia and New York: J.B. Lippincott Company, 1961
Published 17 April 1961 @ $4.95
Printed by The Colonial Press Inc., Clinton, Massachusetts
Jacket design: Bill English
Review copy

[ONTARIO]

Dobbs, Kildare

Running to Paradise

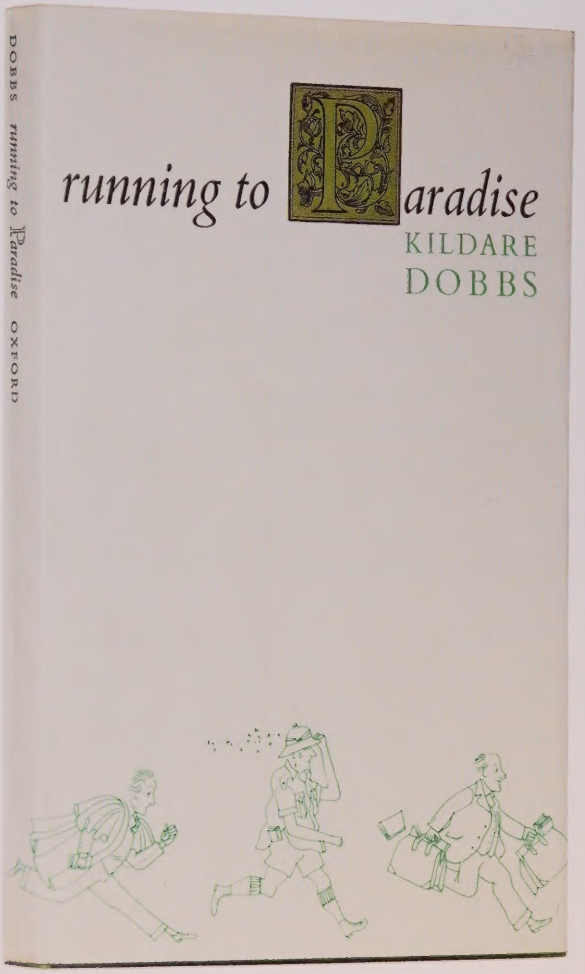
Toronto: Oxford University Press, 1962

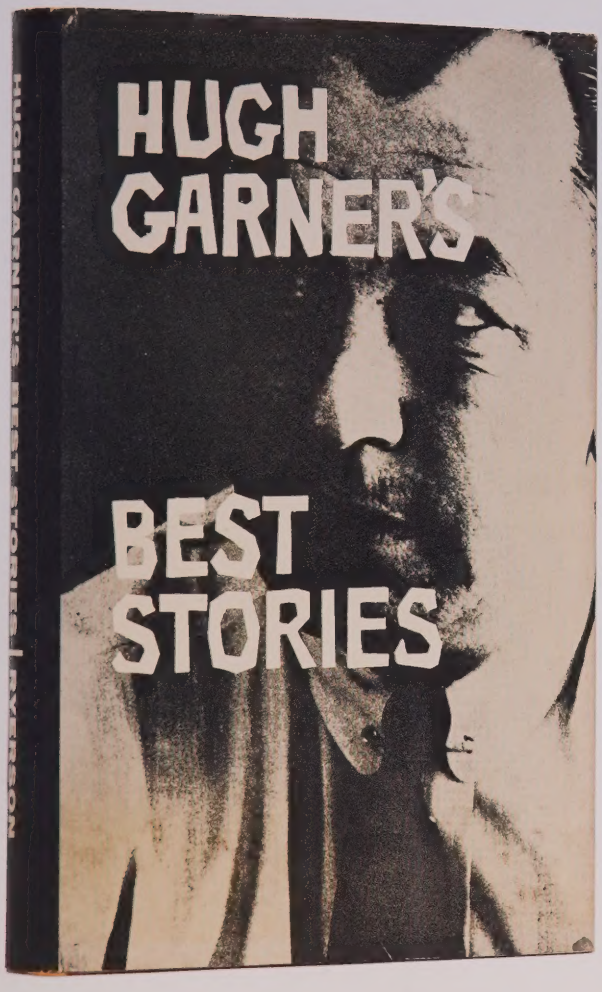
Published 8 November 1962 @ $3.50

Printed by Hazell, Watson and Viney Ltd.,
Aylesbury and Slough, England

Jacket art: Leo Rampen

Signed





[ONTARIO]
Garner, Hugh
Hugh Garner's Best Stories

Toronto: The Ryerson Press, 1963
Published 24 September 1963 @ $4.95
Printed by The Ryerson Press, Toronto
Signed

1964

[ONTARIO]

LePan, Douglas

The Deserter

Toronto and Montreal: McClelland and Stewart, 1964

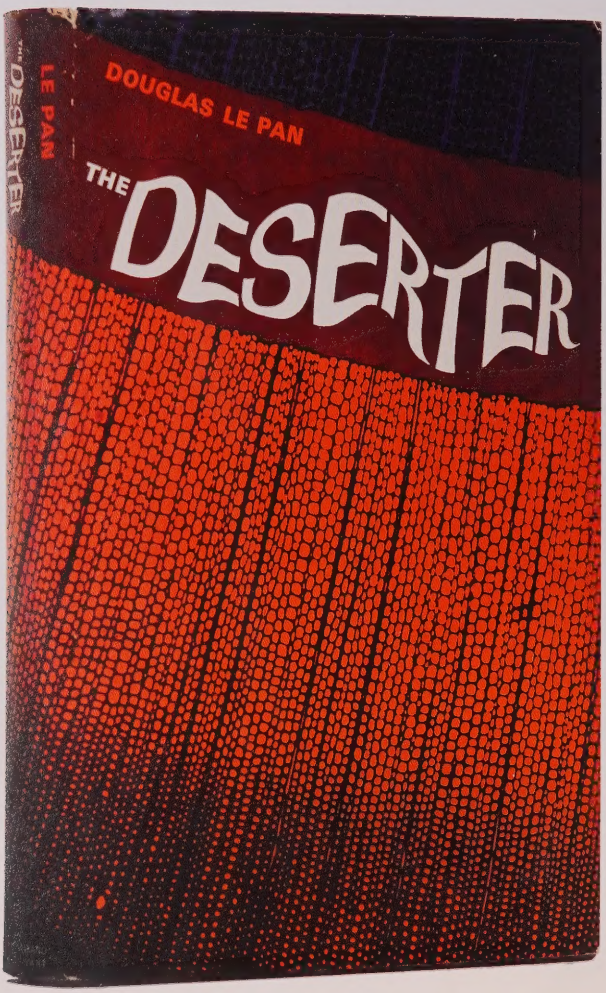
Published 7 November 1964 @ $5.95

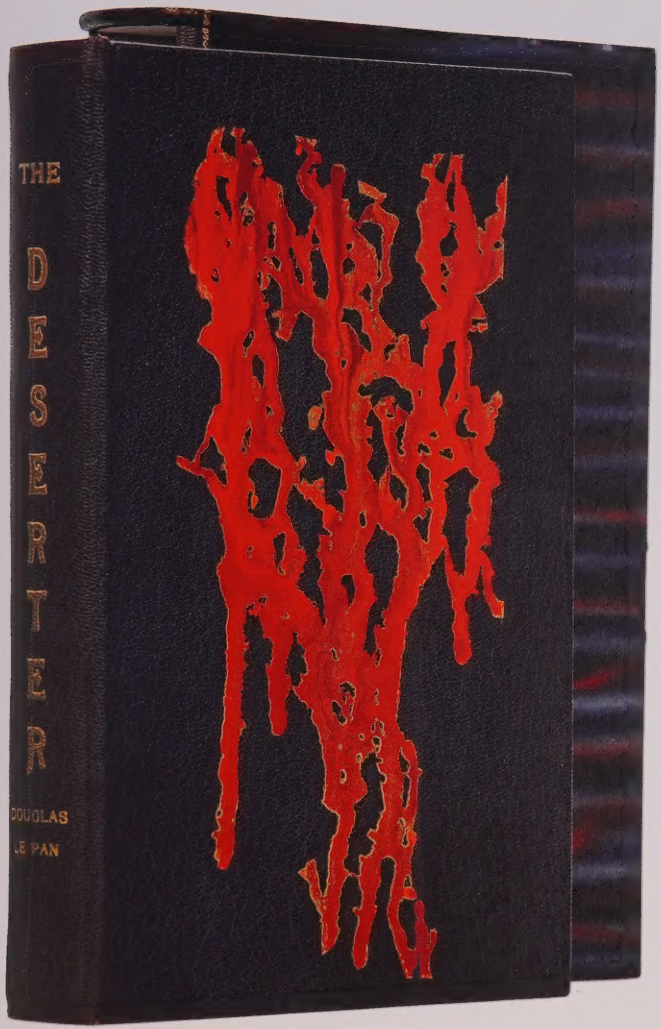
Printed by Harpell's Press Co-Operative, Gardenvale, Quebec

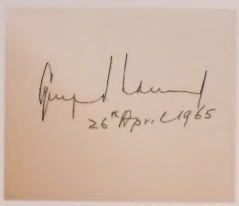
Jacket design: Frank Newfeld

Jacket art: John Zehethofer

Signed







Governor General of Canada presentation copy
Signed and dated 26 April 1965 by Georges Vanier
Copy rebound in full leather with a red and gilt design on the front and rear covers by Louis Forest, Relieur d'art

No fiction award was given in 1965

1966

[MANITOBA]

Laurence, Margaret

A Jest of God

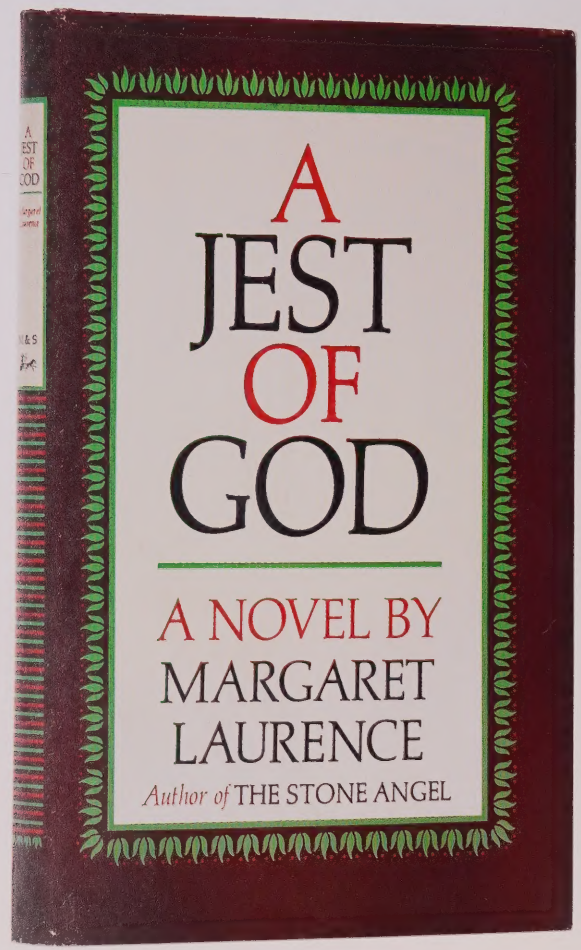
Toronto and Montreal: McClelland and Stewart, 1966

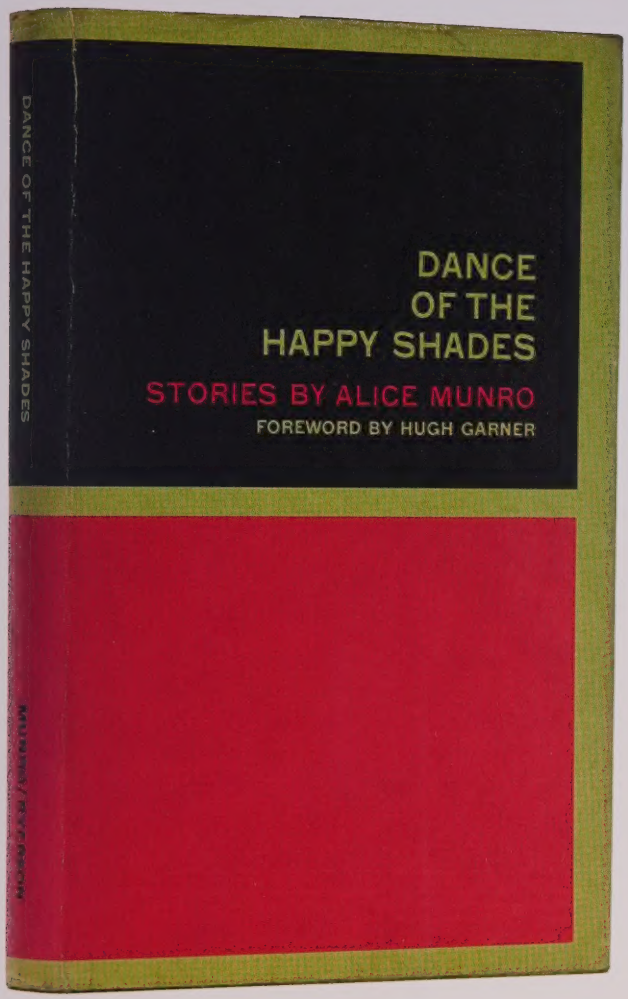
Published 10 September 1966 @ $5.00 (cloth) $2.50 (paper)

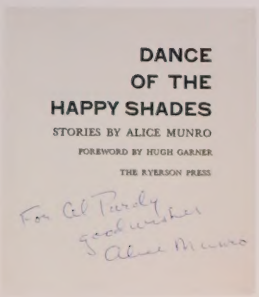
Printed by Universal Printers, Winnipeg

Jacket design: Warren Chappell

No fiction award was given in 1967







[ONTARIO]

Munro, Alice

Dance of the Happy Shades

Foreword by Hugh Garner
Toronto: The Ryerson Press, 1968
Published September 1968 @ $6.95
Printed by The Ryerson Press, Toronto

< Association copy inscribed to Al Purdy

Toronto: McClelland and Stewart, 1968
Published March 1968 @ $5.95
Jacket design: Gordon Oglan

New York: Simon and Schuster, 1968
Published April 1968 @ $4.95
Printed by H. Wolff Book Mfg. Co., Inc., New York
Jacket design: Lawrence Ratzkin
Signed

1968

Munro, Alice

Dance of the Happy Shades

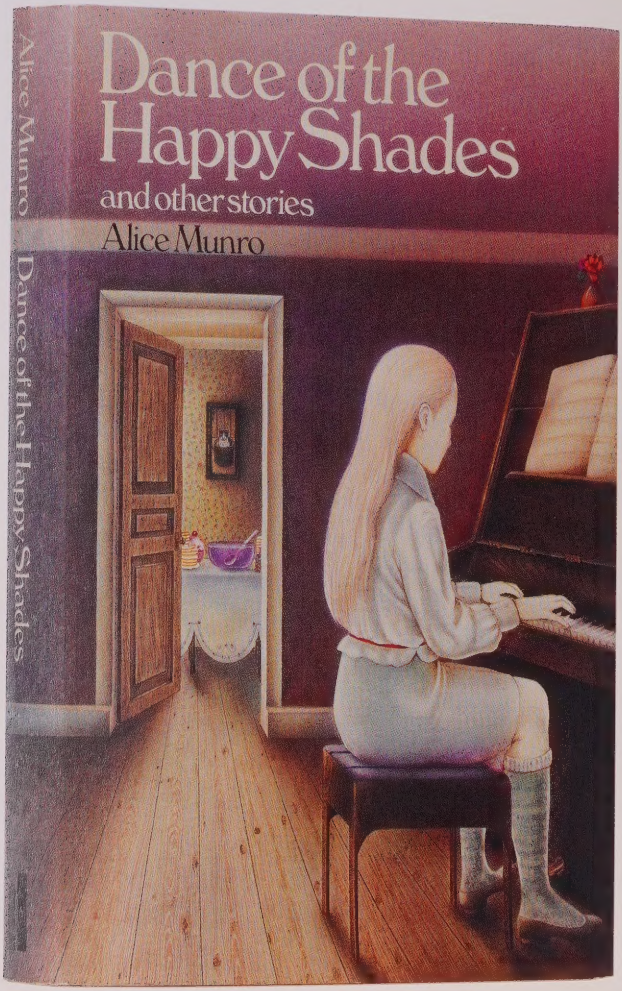
London: Allen Lane (Penguin Books Ltd.), 1974

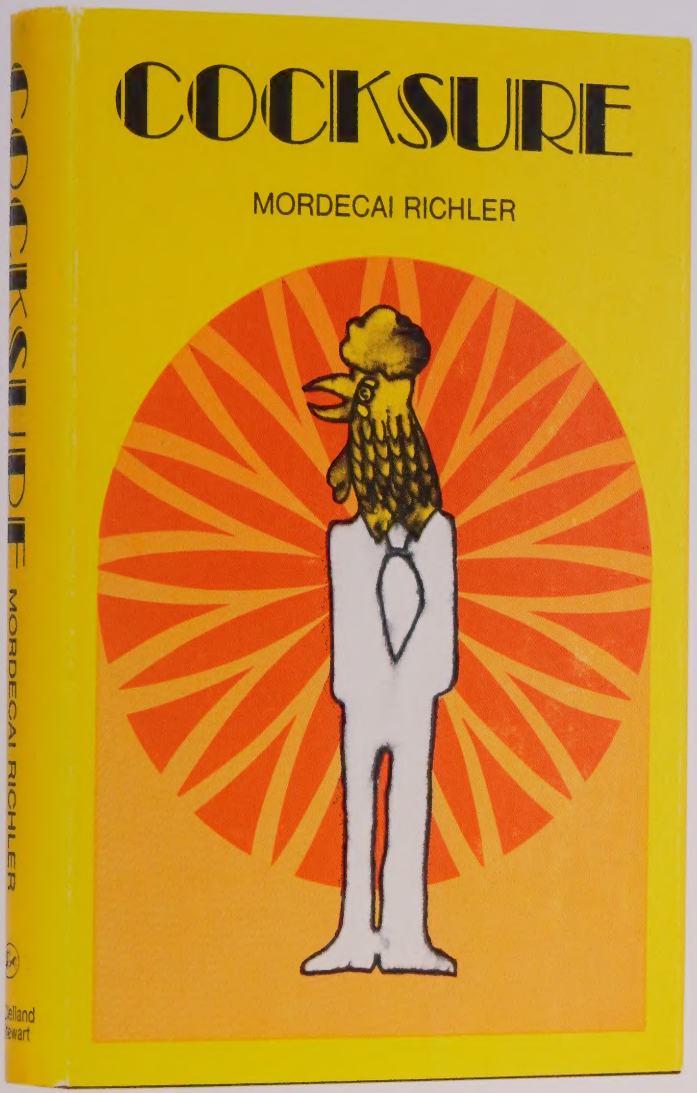
Published in 1974 @ £2.50

Printed by Fletcher & Son Ltd., Norwich, Great Britain

Jacket design: Gillian Hills

Signed





1968

[QUEBEC]
Richler, Mordecai
Cocksure

Toronto: McClelland and Stewart, 1968Published
Published March 1968 @ $5.95
Jacket design: Gordon Oglan

[ALBERTA]

Kroetsch, Robert

The Studhorse Man

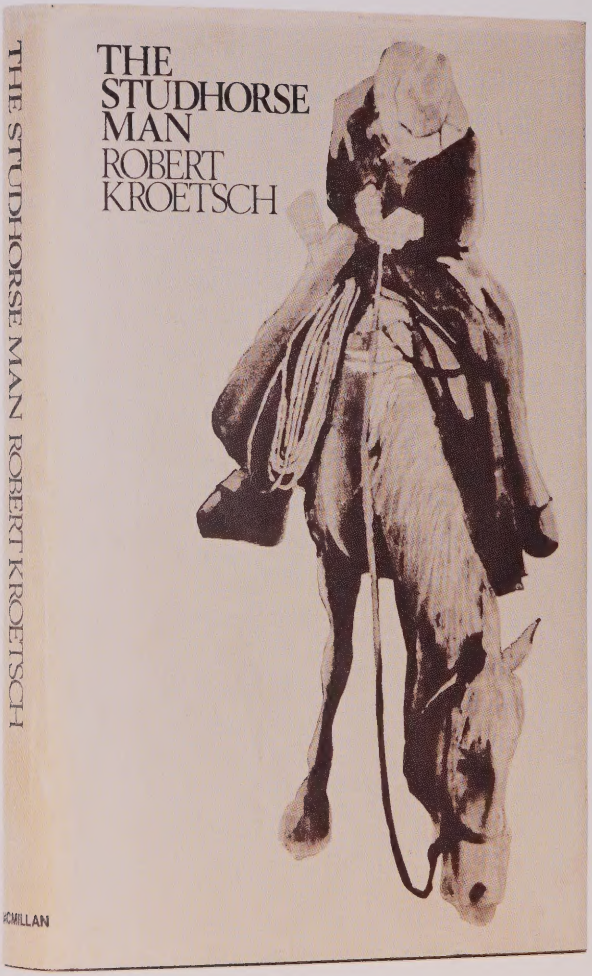
Toronto: Macmillan of Canada, 1969

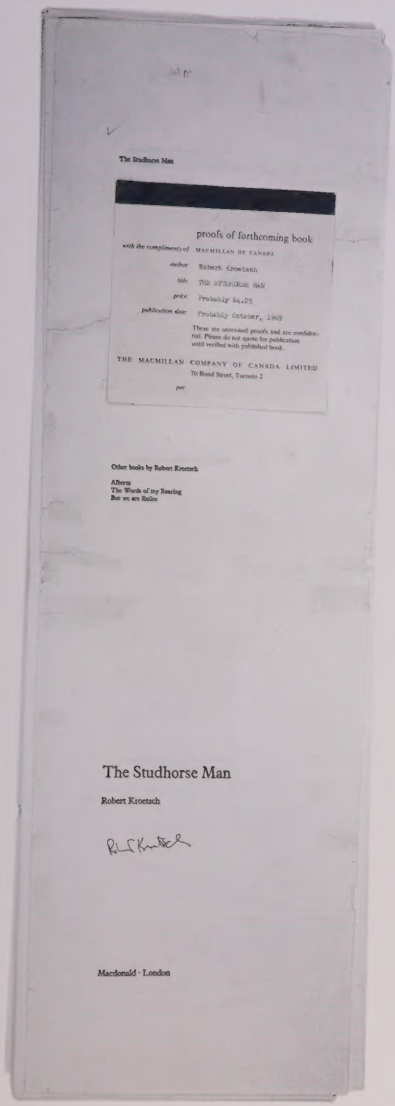
Published 3 November 1969 @ $4.50

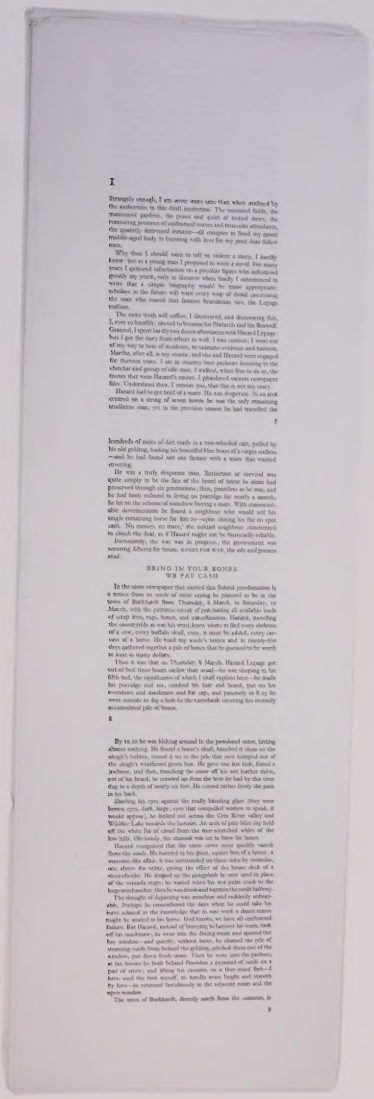
Printed by Unwin Brothers Limited, Woking and London, Great Britain

Jacket design: Kenneth Carroll

Signed




The Studhorse Man
proofs of forthcoming book
with the compliment(s) of MACMILLAN OF CANADA
author Robert Kroetsch
title THE STUDHORSE MAN
price Probably $4.25
publication date Probably October, 1969
These are unrevised proofs and are confidential. Please do not quote for publication until verified with published book.
THE MACMILLAN COMPANY OF CANADA LIMITED
70 Bond Street, Toronto 2
per
Other books by Robert Kroetsch
Alberta
The Words of my Roaring
But we are Exiles
The Studhorse Man
Robert Kroetsch
Macdonald · London



The Studhorse Man

Long uncorrected galleys

Signed

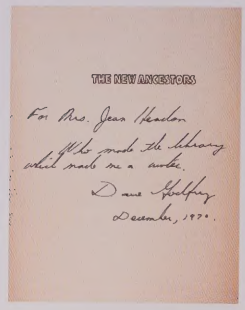
[ONTARIO]

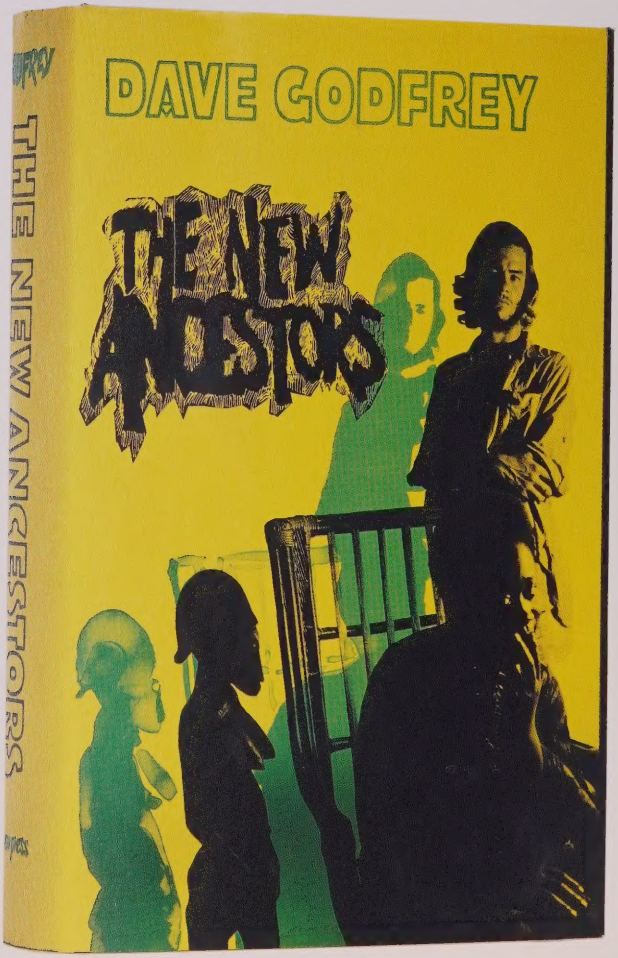
Godfrey, Dave

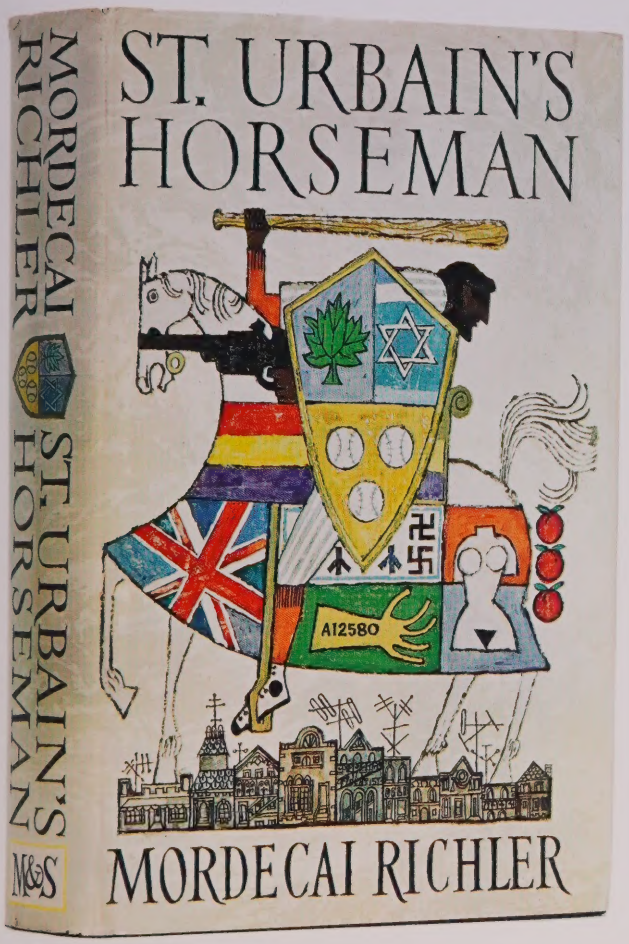
The New Ancestors

Toronto and Chicago: New Press, 1970
Published 23 October 1970 @ $10.00
Printed by The Hunter-Rose Company, Canada
Jacket design: Peter Maher | Photograph: Brian Pickell
Association copy inscribed to librarian

"For Mrs. Jean Headon | Who made the library | which made me a writer. | Dave Godfrey | December, 1970"







1971

[QUEBEC]

Richler, Mordecai

St. Urbain's Horseman

Toronto: McClelland and Stewart Limited, 1971

Published 22 May 1971 @ $7.95

Printed by T.H. Best Printing Company Limited, Don Mills, Ontario

Jacket design: Alice and Martin Provensen

[ONTARIO]

Davies, Robertson

The Manticore

Toronto: Macmillan of Canada, 1972

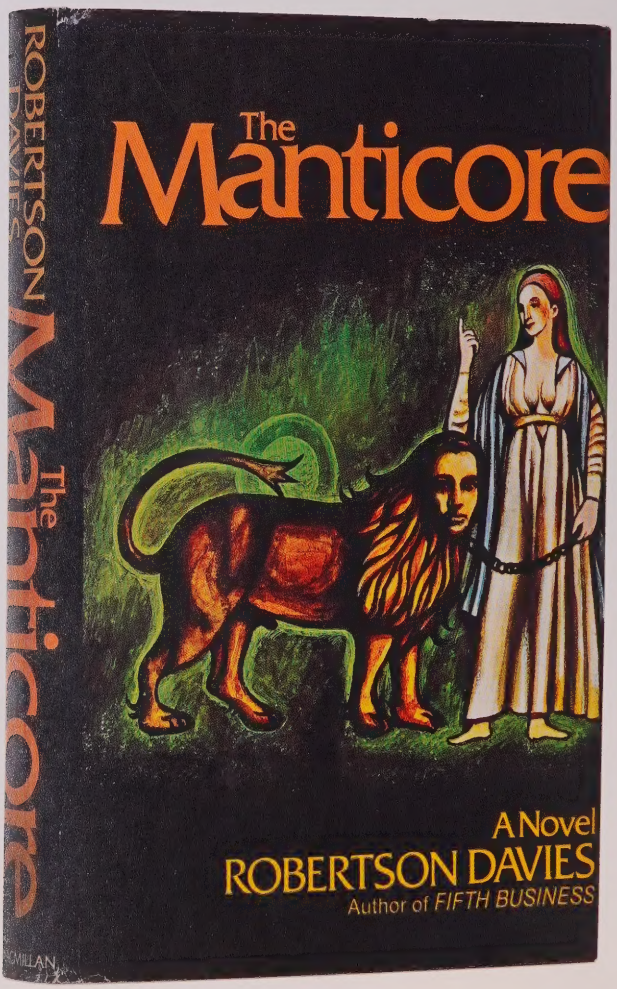
Published 20 October 1972 @ $7.95

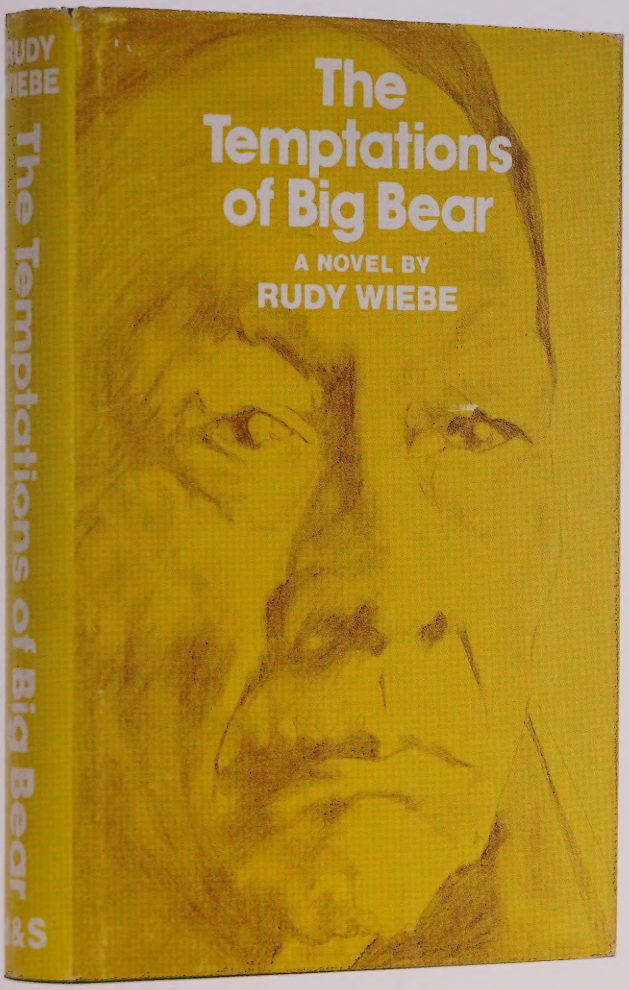
Printed in Canada

Jacket design: Hal Siegel

Signed

1972





[ALBERTA]

Wiebe, Rudy

The Temptations of Big Bear

Toronto: McClelland and Stewart, 1973

Published 15 September 1973 @ $8.95

Printed by John Deyell Limited, Willowdale, Ontario

Jacket illustration: Hilary Hallpike

Signed

[MANITOBA]

Laurence, Margaret

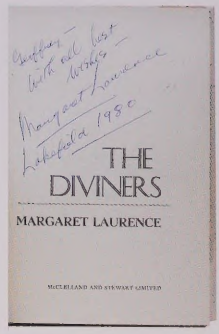
The Diviners

Toronto: McClelland and Stewart Limited, 1974

Published 18 May 1974 @ $8.95

Printed by T.H. Best Printing Company Limited,
Don Mills, Ontario

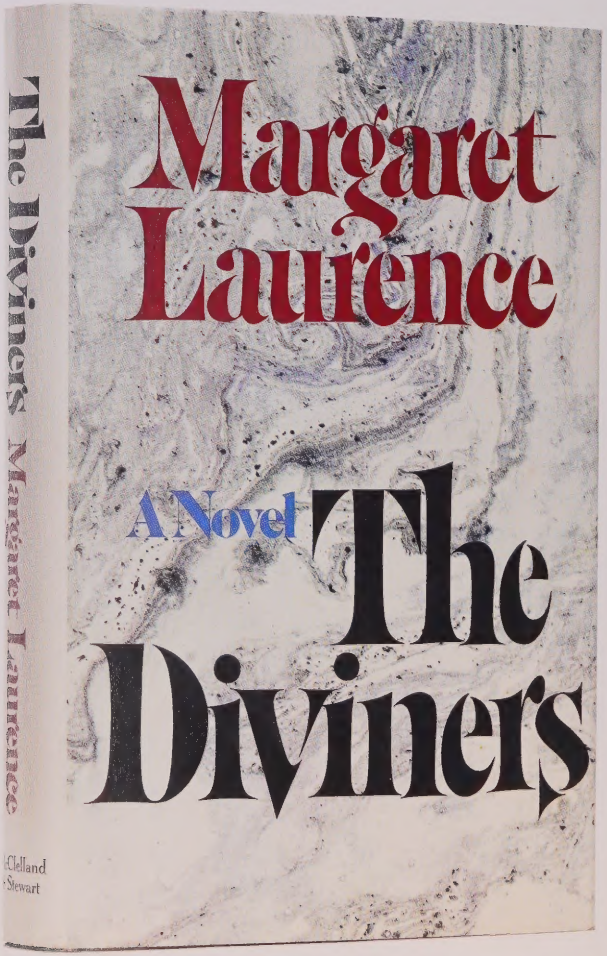
Jacket design: Muriel Nasser



> Association copy inscribed to musician at author's Lakefield, Ontario, church

"Geoffrey— | with all best | wishes— | Margaret Laurence | Lakefield 1980"

1974



8 Regent Street,
Lakefield, Ontario.

16 Dec 80

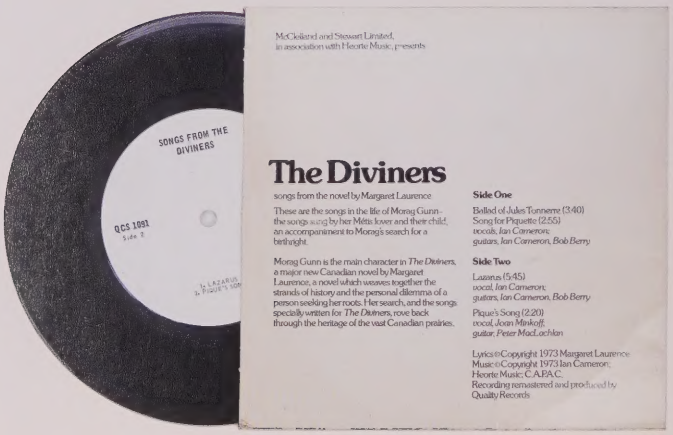
Dear Geoffrey:

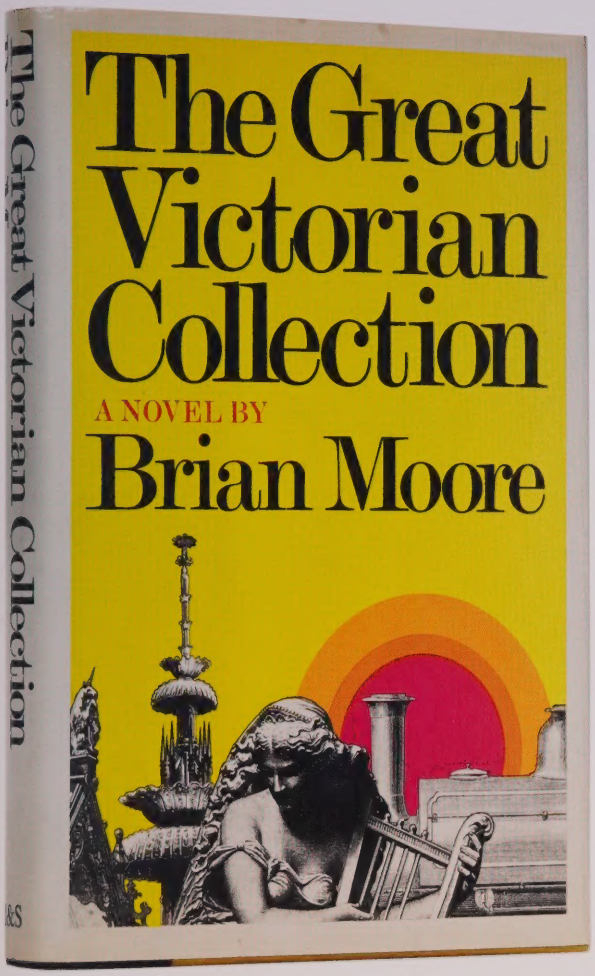
I may not be able to be at the final service in the church, before you leave, because I will be in T.O. for Christmas, at my daughter's place, but also may have to stay on because my best friend has had a very serious operation and she will likely be home about that time, and I want to be there for a couple of weeks, just to do some practical things such as looking after her and making meals for her child and her husband. First things first. But I do want you to know that it has been a great pleasure to know you, and to experience your music in our church -- we've been so lucky, Geoffrey, to have your talents there. I guess we have also been much honoured to have someone of your ability and stature, in the world of music, here with us. I just want to tell you that I have been glad to know you as a friend, and privileged to share your music in a village church, our village and home. I do wish you every good wish in your new appointment. You will, of course, always go on and share your love of music with whoever you happen to be living amongst. I think that is, in some way, a gift of grace.

With very best wishes,
Margaret Laurence
Margaret Laurence

Typed letter, signed, 16 December 1980 addressed to musician at her Lakefield, Ontario, church discussing Christmas, visiting her daughter and best friend (Adele Wiseman) during the holidays

Songs from *The Diviners* phonograph record 33.3 rpm
McClelland and Stewart Limited in association with
Heorte Music, 1973
Lyrics by Margaret Laurence / Music by Ian Cameron /
Heorte Music C.A.P.A.C.
Recording remastered and produced by Quality Records


SONGS FROM THE
DIVINERS
QCS 1091
Side 2
McClelland and Stewart Limited,
in association with Heorte Music, presents
The Diviners
songs from the novel by Margaret Laurence
These are the songs in the life of Morag Gunn -
the songs sung by her Métis lover and their child,
an accompaniment to Morag's search for a
birthright.
Morag Gunn is the main character in *The Diviners*,
a major new Canadian novel by Margaret
Laurence, a novel which weaves together the
strands of history and the personal dilemma of a
person seeking her roots. Her search, and the songs
specially written for *The Diviners*, rove back
through the heritage of the vast Canadian prairies.
Side One
Ballad of Jules Tonnerre (3:40)
Song for Piquette (2:55)
vocals, *Ian Cameron*;
guitars, *Ian Cameron, Bob Berry*
Side Two
Lazarus (5:45)
vocal, *Ian Cameron*;
guitars, *Ian Cameron, Bob Berry*
Pique's Song (2:20)
vocal, *Joan Minkoff*;
guitar, *Peter MacLachlan*
Lyrics © Copyright 1973 Margaret Laurence
Music © Copyright 1973 Ian Cameron;
Heorte Music C.A.P.A.C.
Recording remastered and produced by
Quality Records



1975

[QUEBEC]

Moore, Brian

The Great Victorian Collection

Toronto: McClelland and Stewart Limited, 1975

Published 7 June 1975 @ $7.95

Printed by The American Book-Stratford Press, Inc., New York, and The Vail-Ballou Press, Inc., Binghamton, NY

Jacket design: Janet Halverson

[ONTARIO]

Engel, Marian

Bear

Toronto: McClelland and Stewart, 1976

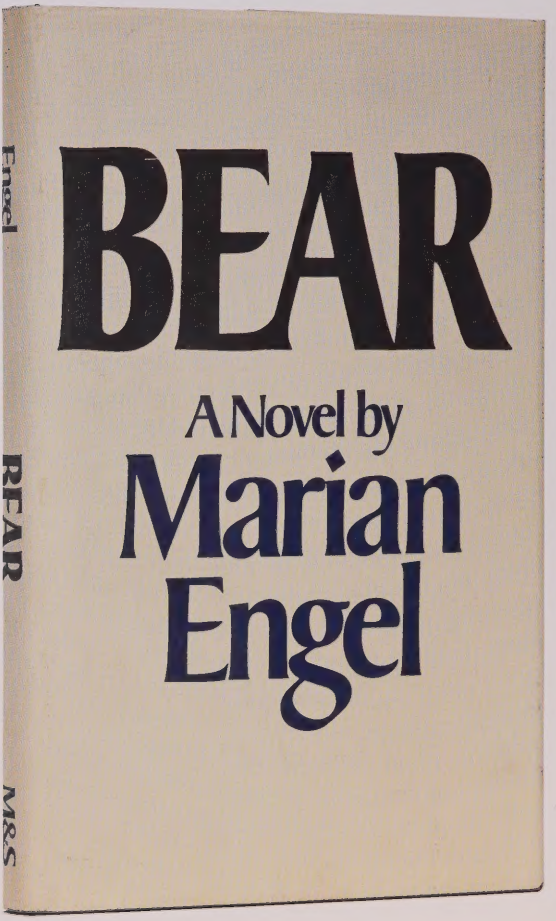
Published 10 April 1976 @ $7.95

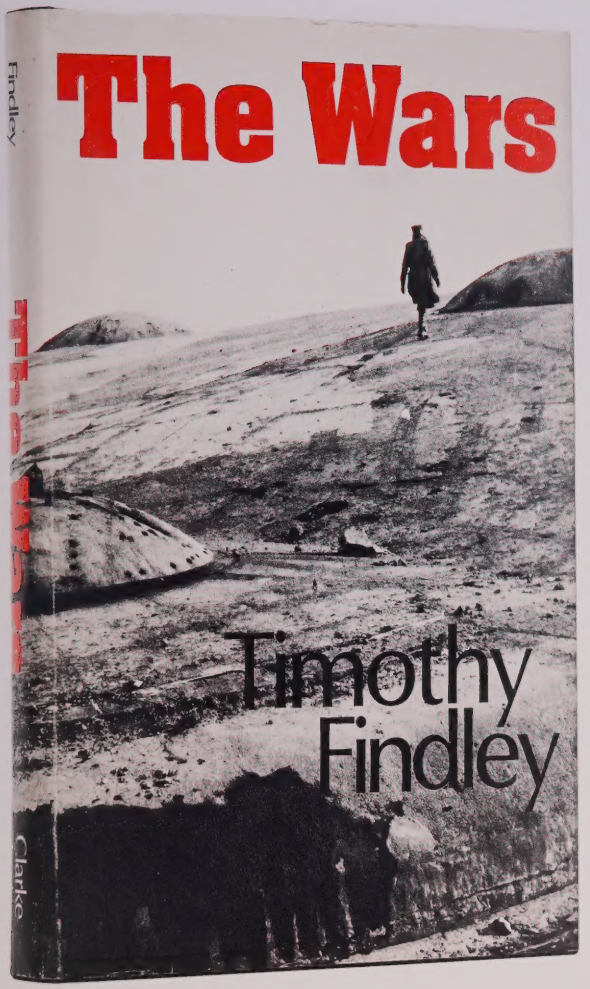
Printed in Canada

Signed

> Binding variants: medium bluish green and greyish blue

1976





1977

[ONTARIO]

Findley, Timothy

The Wars

Toronto and Vancouver: Clarke, Irwin & Company, 1977

Published 8 October 1977 @ $9.95

Printed by John Deyell Limited

Jacket photo: The Public Archives of Canada and Historical Services

Review copy, signed

1978

[ONTARIO]

Munro, Alice

Who Do You Think You Are?

Toronto: Macmillan of Canada, 1978

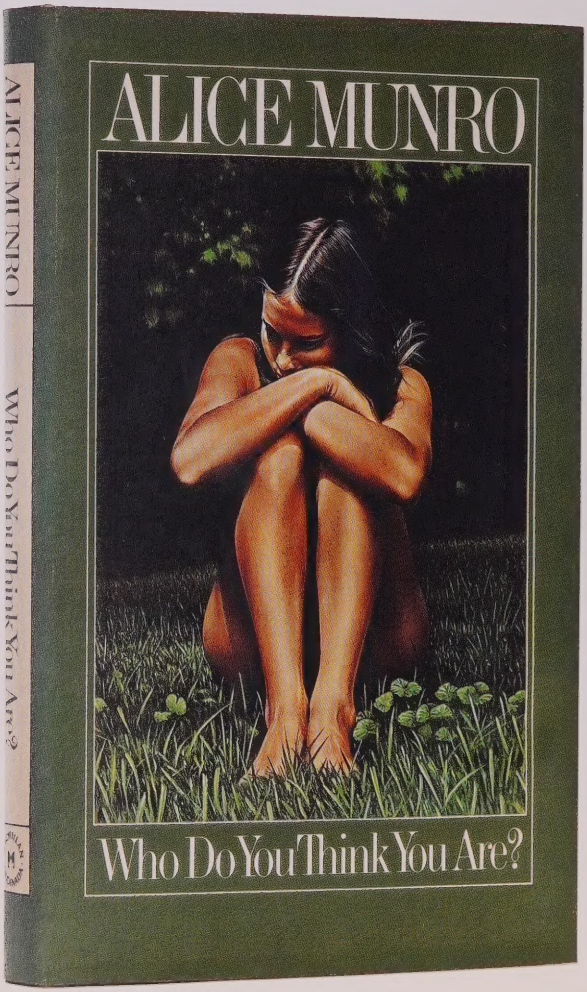
Published 11 November 1978 @ $10.95

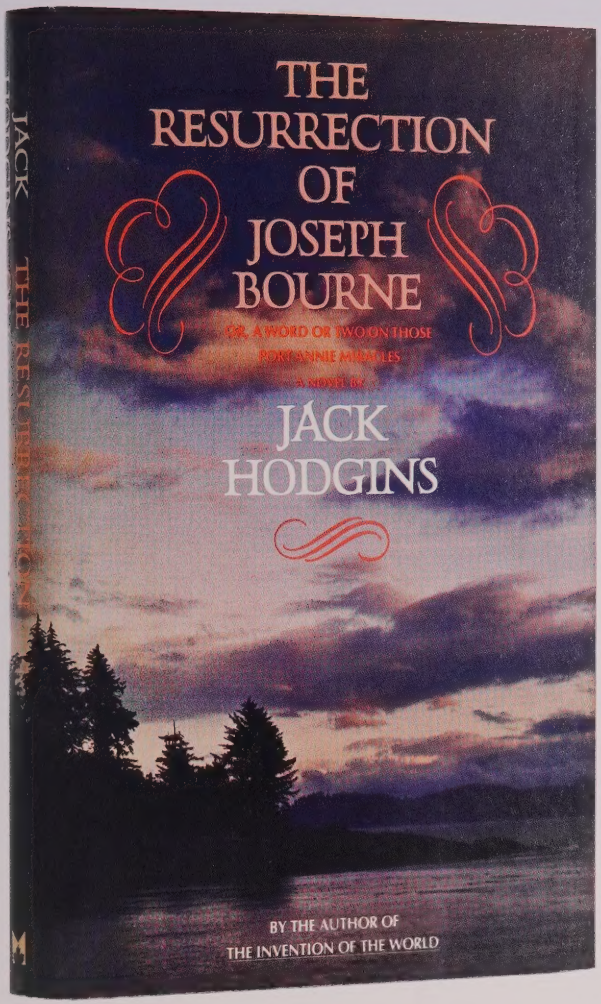
Printed in Canada

Jacket design: Catherine P. Wilson

Illustration: Ken Danby

Signed




THE RESURRECTION OF JOSEPH BOURNE
OR, A WORD OR TWO ON THOSE
PORT ANNIE MIRACLES
A NOVEL BY
JACK HODGINS
BY THE AUTHOR OF
THE INVENTION OF THE WORLD

1979

[BRITISH COLUMBIA]

Hodgins, Jack

The Resurrection of Joseph Bourne

Toronto: Macmillan of Canada, 1979

Published 15 September 1979 @ $12.95

Printed in Canada

Jacket design: A Peppermint Design

Photograph: *Beautiful British Columbia* magazine

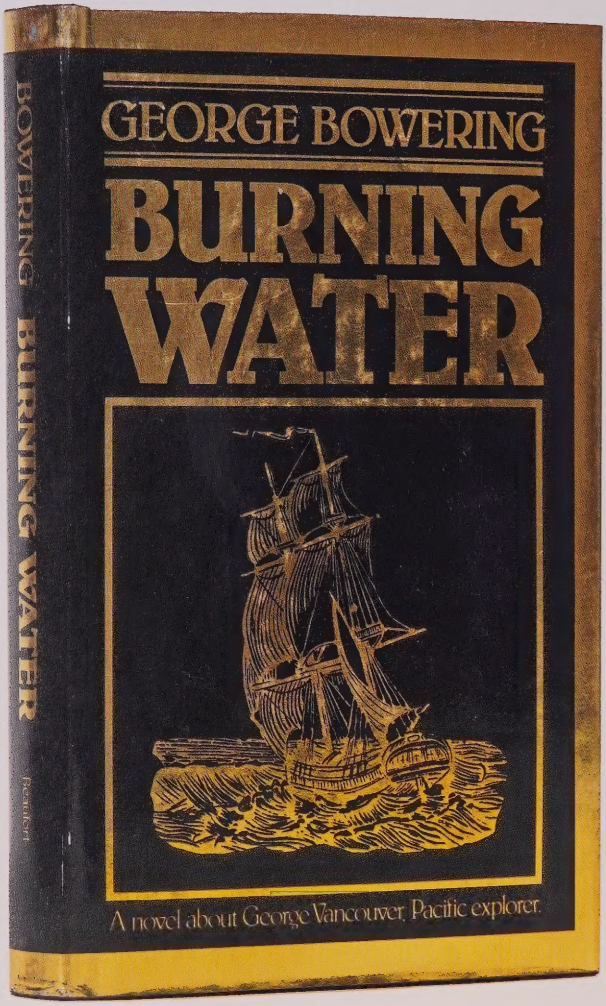
Signed

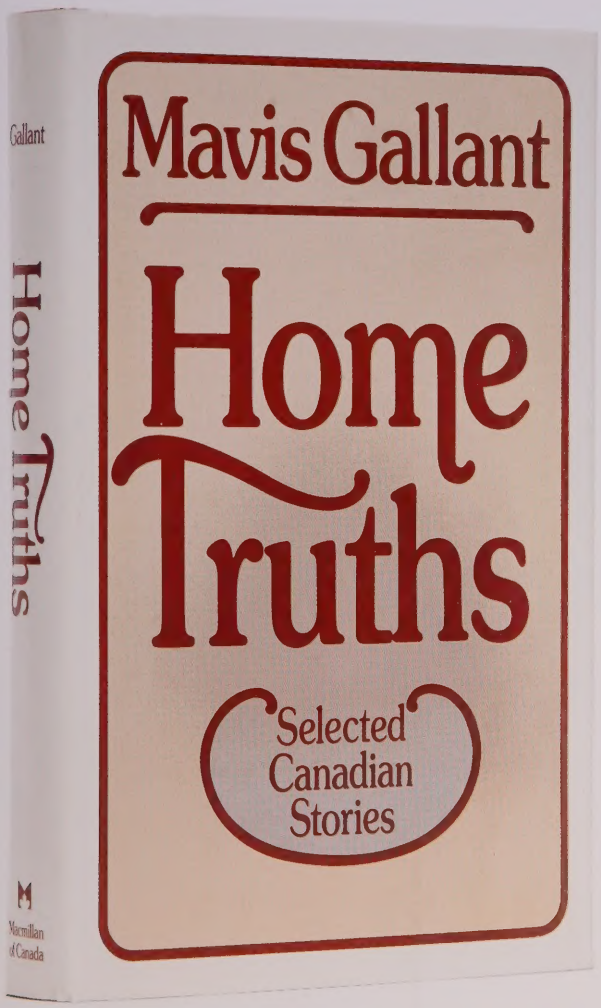
[BRITISH COLUMBIA]

Bowering, George

Burning Water

Don Mills: Musson Book Company, 1980
Published 1 September 1980 @ $14.95
Printed in Canada
Jacket design: Maureen Heel-Henderson
Signed





1981

[QUEBEC]

Gallant, Mavis

Home Truths: Selected Canadian Stories

Toronto: Macmillan of Canada, 1981

Published 24 October 1981 @ $15.95

Printed by The Hunter-Rose Company, Toronto

Jacket design: Helen Mah / The Dragon's Eye Press

Review copy, signed

[SASKATCHEWAN]

Vanderhaeghe, Guy

Man Descending

Toronto: Macmillan of Canada, 1982

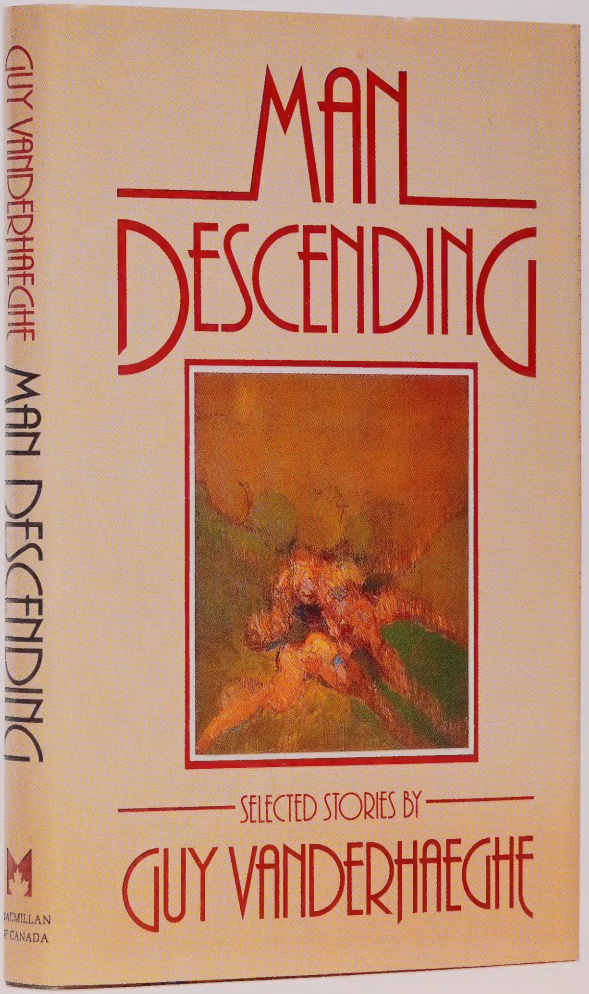
Published 30 April 1982 @ $16.95

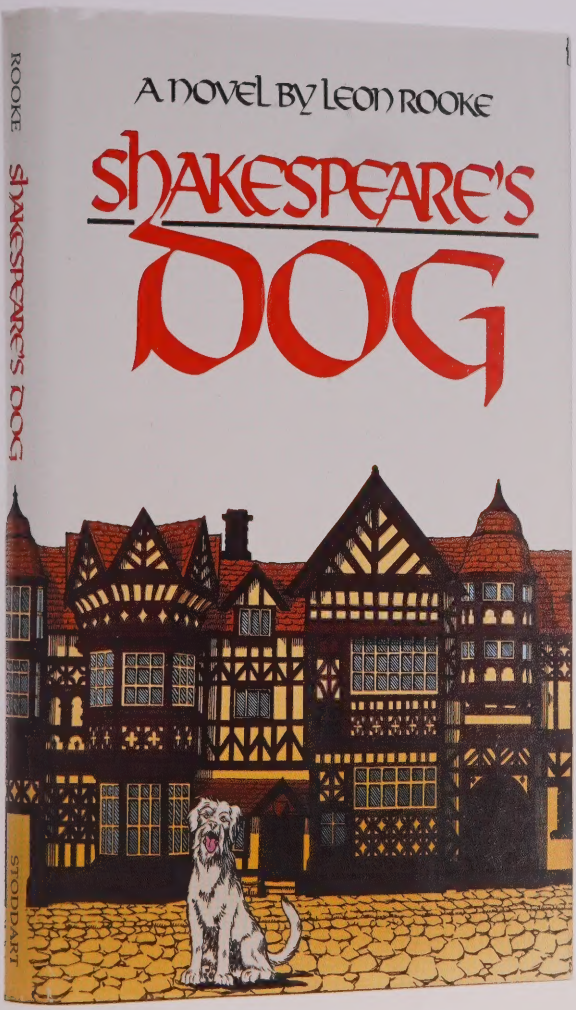
Printed by The Hunter-Rose Company, Toronto

Jacket design: Richard Miller / A Peppermint Design

Illustration: Graham Coughtry

Signed





[ONTARIO]

Rooke, Leon

Shakespeare's Dog

Toronto: Stoddart, 1983

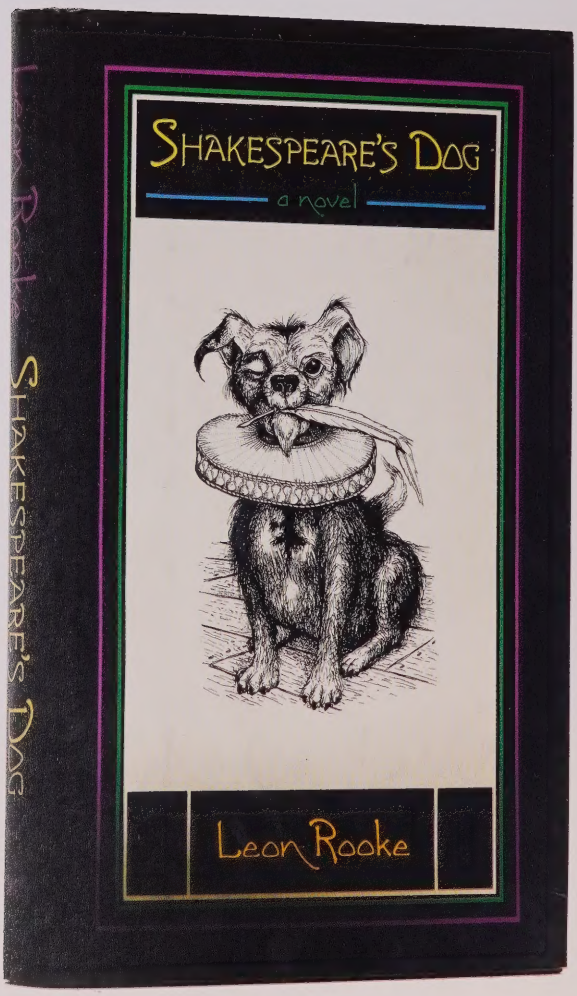
Published 4 May 1983 @ $14.95

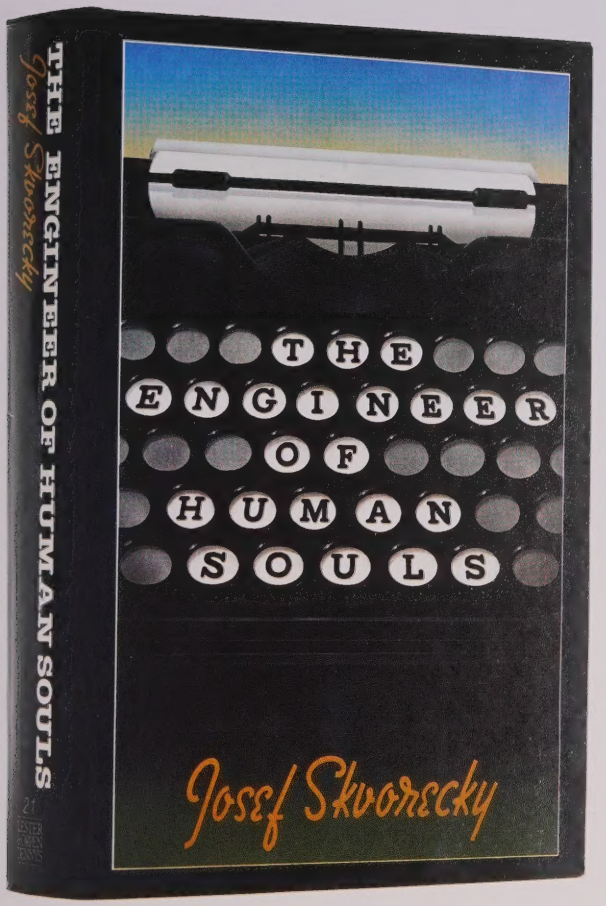
Printed by The Haddon Craftsmen, Inc., Scranton, Pennsylvania

Jacket design: Brant Cowie / Artplus Ltd.

Review copy, signed

Shakespeare's Dog
New York: Alfred A. Knopf, 1983
Published 3 May 1983 @ $10.95
Printed by The Haddon Craftsmen, Inc., Scranton,
Pennsylvania
Jacket design: James Laughlin
Illustration: Gary Reed Price/ JäeL Graphics
Review copy, signed





[ONTARIO]

Škvorecký, Josef

The Engineer of Human Souls

Translated by Paul Wilson

Toronto: Lester & Orpen Dennys Publishers, 1984

Published 30 June 1984 @ $19.95

Printed by The Haddon Craftsmen, Scranton, Pennsylvania

Jacket design: Fred Marcellino

Signed by author and translator

[ONTARIO]

Atwood, Margaret

The Handmaid's Tale

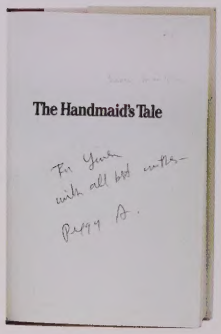
Toronto: McClelland and Stewart, 1985

Published 5 October 1985 @ $22.95

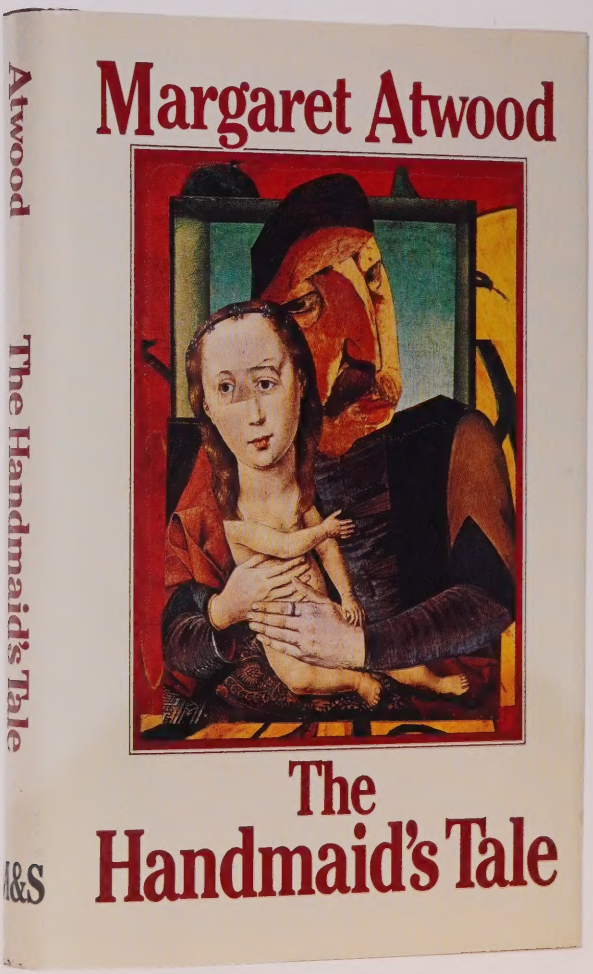
Printed by T.H. Best Printing Company Limited,
Don Mills, Ontario

Jacket design: Tad Aronowicz | Illustration: Gail Geltner

> Presentation copy inscribed to Gwendolyn MacEwen, winner of two Governor General's Awards for poetry
"For Gwen | with all best wishes— | Peggy A."



1985



Trial dust jacket for Jonathan Cape edition by Ian Hands

[ONTARIO]

Munro, Alice

The Progress of Love

A Douglas Gibson Book

Toronto: McClelland and Stewart, 1986

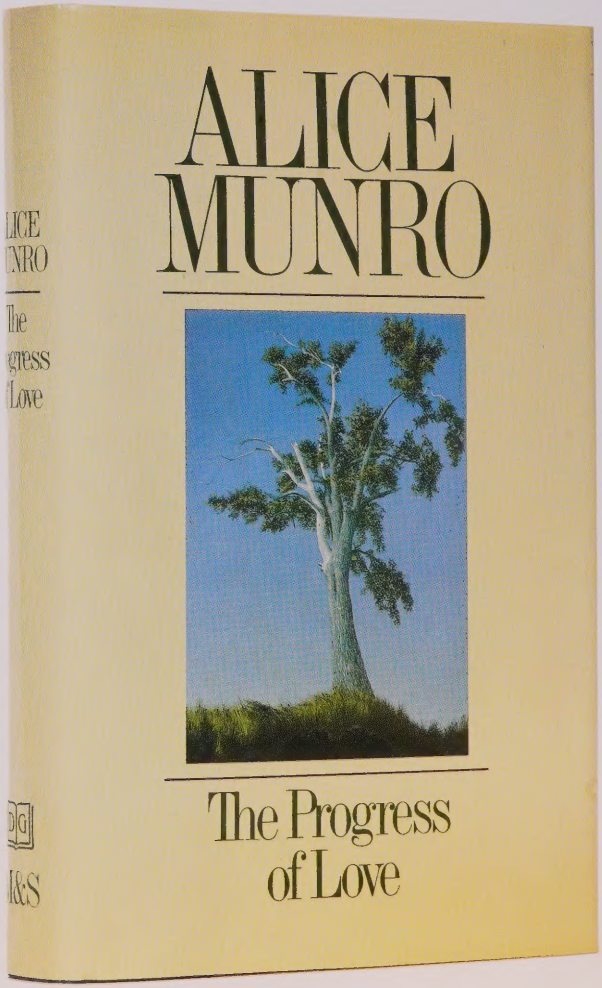
Published 20 September 1986 @ $22.95

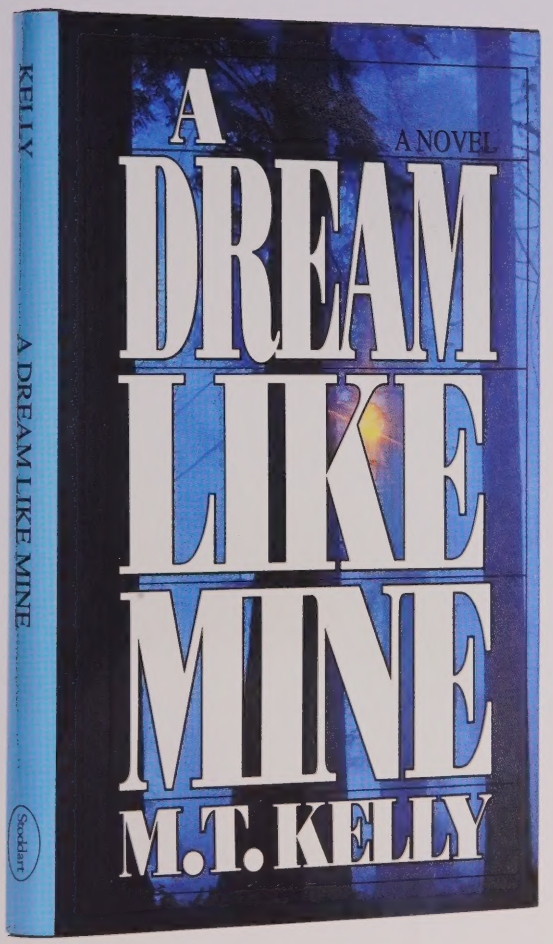
Printed by Gagné Ltée, Canada

Jacket illustration: Alex Colville

Douglas LePan's copy, signed

1986





1987

[ONTARIO]

Kelly, M.T. (Milton Terrence)

A Dream Like Mine

Toronto: Stoddart Publishing Company Limited, 1987

Published 24 October 1987 @ $19.95

Printed in Canada

Jacket design: Brant Cowie / Artplus Limited

Photograph: Four by Five

Review copy, signed

[NEW BRUNSWICK]

Richards, David Adams

Nights Below Station Street

Toronto: McClelland and Stewart, 1988

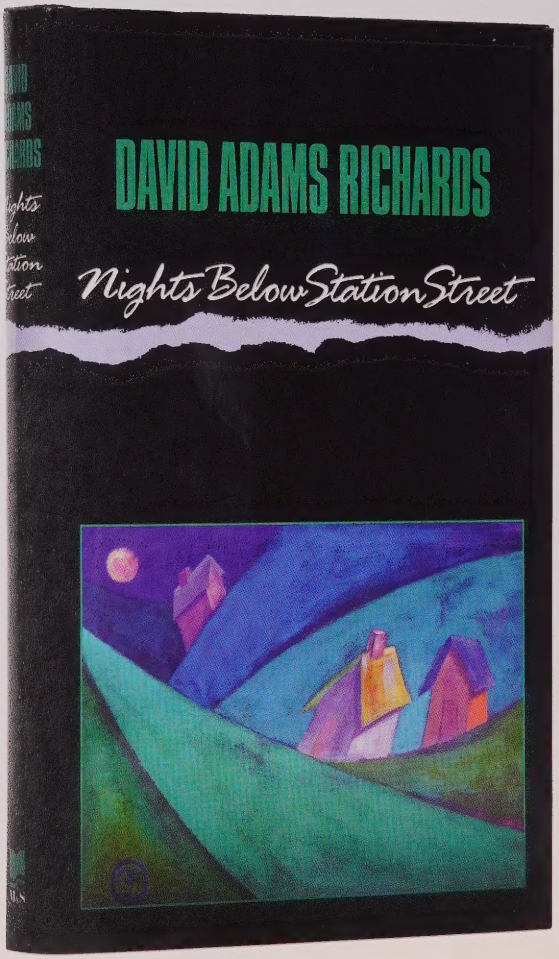
Published 21 May 1988 @ $22.95

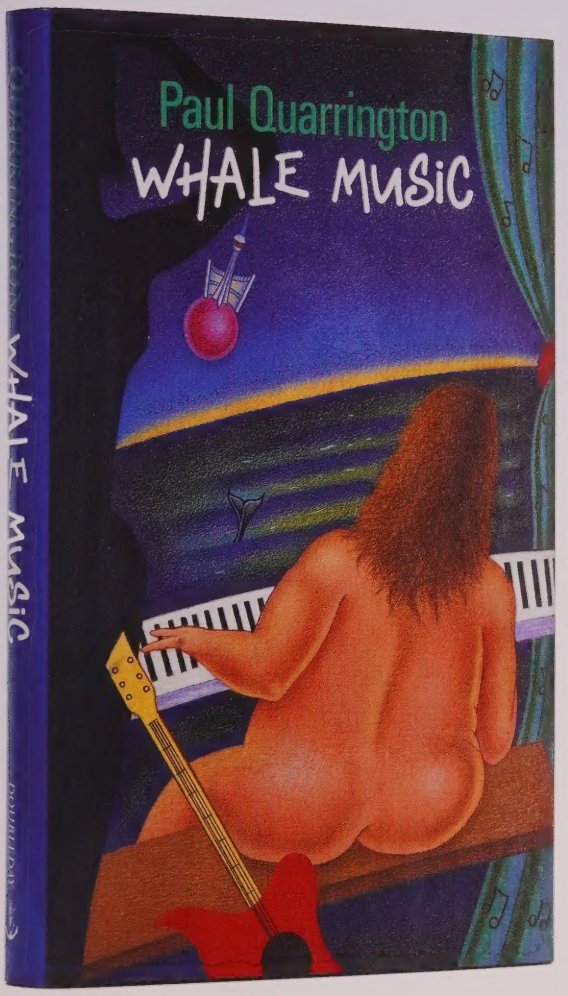
Printed in Canada

Jacket design: Richard Miller | Illustration: Joe Fleming

Review copy, signed

1988





[ONTARIO]

Quarrington, Paul

Whale Music

Toronto: Doubleday Canada Limited, 1989

Published 13 May 1989 @ $22.95

Printed in Canada

Jacket design: The Dragon's Eye Press

Illustration: Jeffrey Harrison

Review copy, signed

[ONTARIO]

Ricci, Nino

Lives of the Saints

Dunvegan, Ontario: Cormorant Books, 1990

Published 14 March 1990 @ $22.95 (cloth) $12.95 (paper)

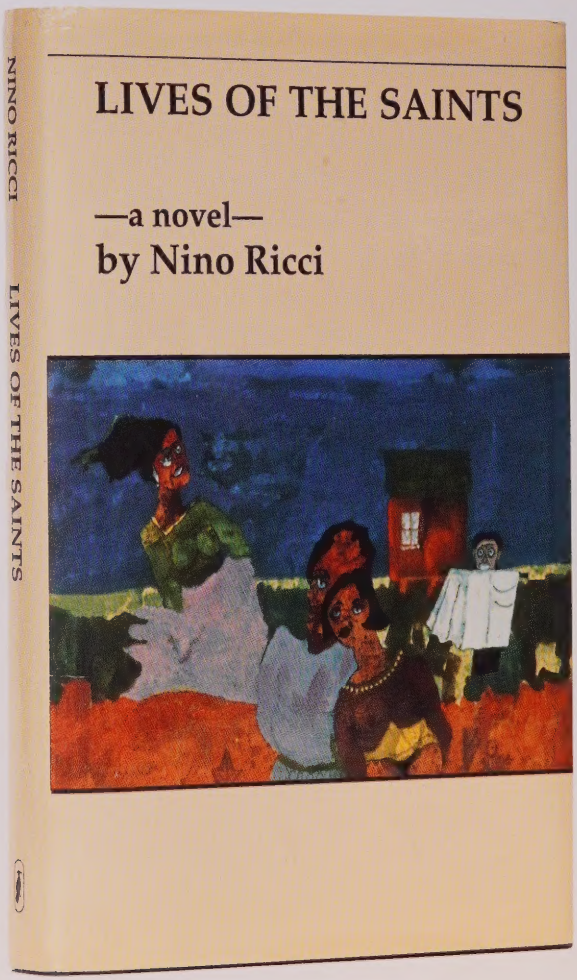
Printed by Hignell Printing Limited, Winnipeg

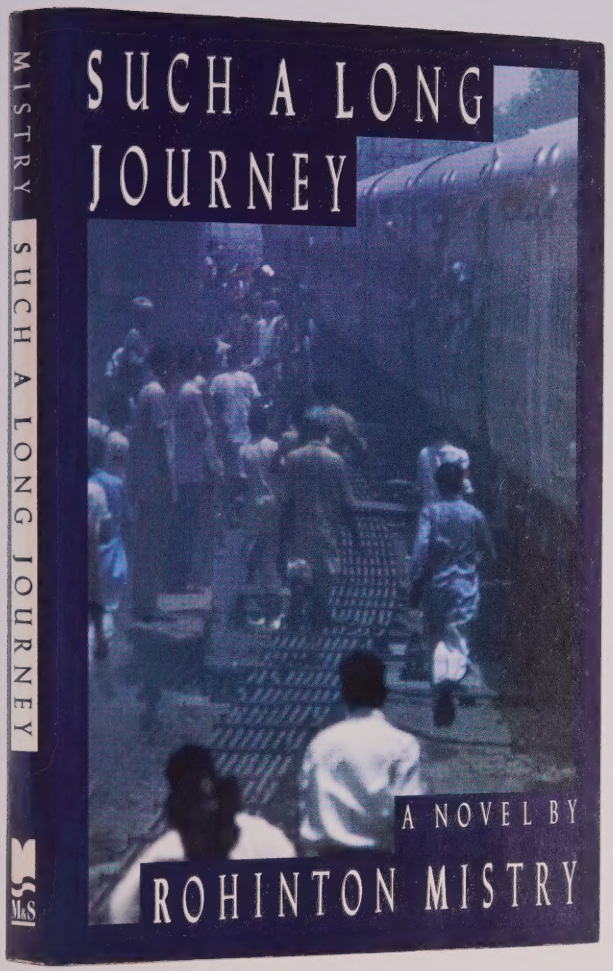
Jacket cover art: Maxwell Bates /
The Canada Council Art Bank

Signed

Published simultaneously in cloth and paper

Published in the United States in 1991 under the revised title
The Book of Saints *by Alfred A. Knopf*





1991

[ONTARIO]

Mistry, Rohinton

Such a Long Journey

Toronto: McClelland and Stewart, 1991

Published 11 May 1991 @ $16.95

Printed in Canada

Front cover design: Chip Kidd

Cover photograph: Marilyn Silverstone / Magnum Photo

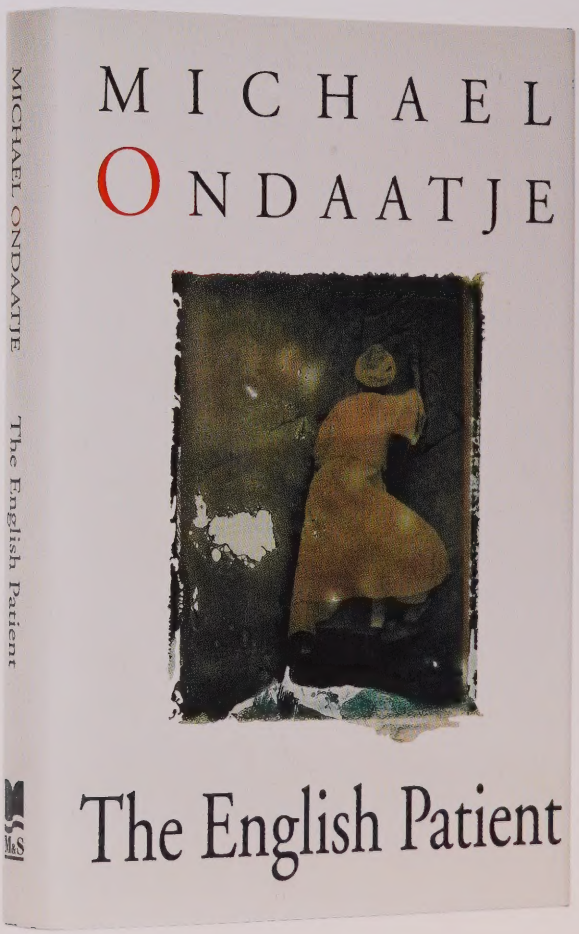
Review copy, signed

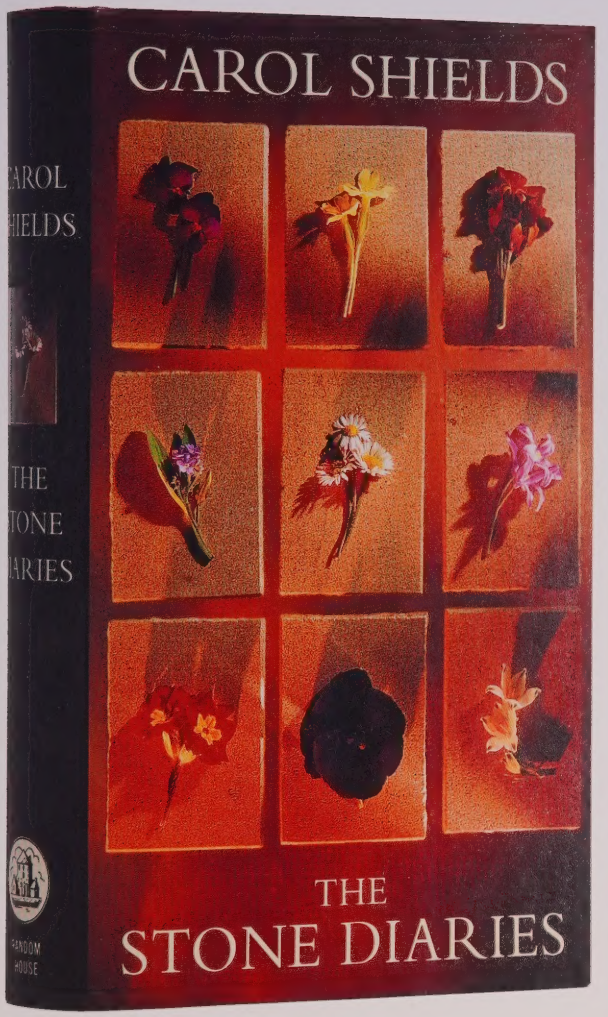
[ONTARIO]

Ondaatje, Michael

The English Patient

Toronto: McClelland and Stewart, 1992
Published 19 September 1992 @ $26.99
Printed in the United States
Jacket design: AB3 Design
Photograph: Royal Geographical Society
Signed





1993

[MANITOBA]

Shields, Carol

The Stone Diaries

Toronto: Random House of Canada, 1993

Published 27 September 1993 @ $26.50

Printed by Clays Ltd., St. Ives plc, Great Britain

Jacket design: Andrea Pinnington

Photography: David Purdie

Signed

[ALBERTA]

Wiebe, Rudy

A Discovery of Strangers

Toronto: Alfred A. Knopf Canada, 1994

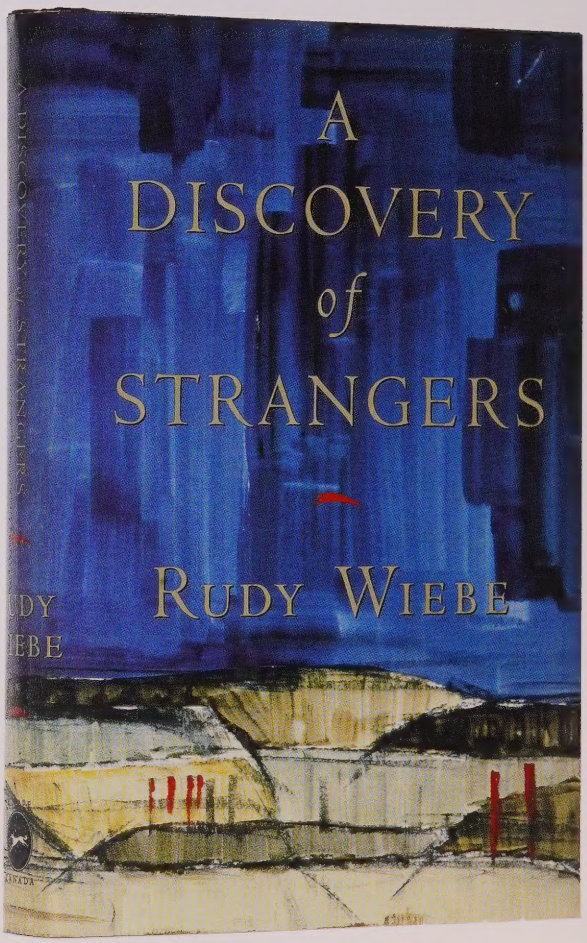
Published 27 May 1994 @ $27.00

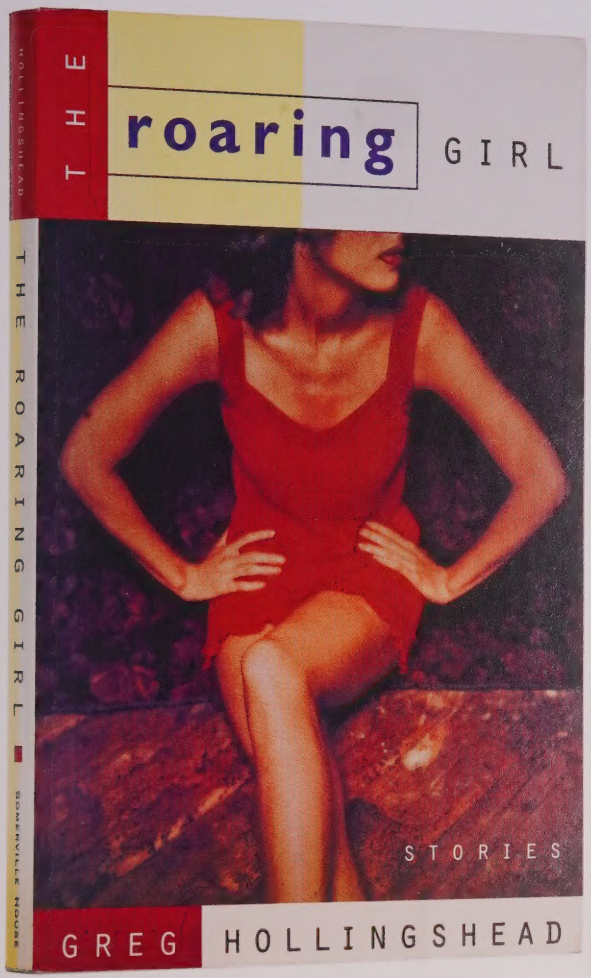
Printed by R.R. Donnelley, Harrisonburg, Virginia

Jacket design: Sharon Foster Design

Illustration: Toni Onley

Signed





[ALBERTA]

Hollingshead, Greg

The Roaring Girl

A Patrick Crean Book

Toronto: Somerville House Publishing, 1995

Published 16 September 1995 @ $22.95

Printed in Canada

Cover design: Gordon Robertson

Photograph: Barbara Cole

Signed

[SASKATCHEWAN]

Vanderhaeghe, Guy

The Englishman's Boy

Toronto: McClelland and Stewart, 1996

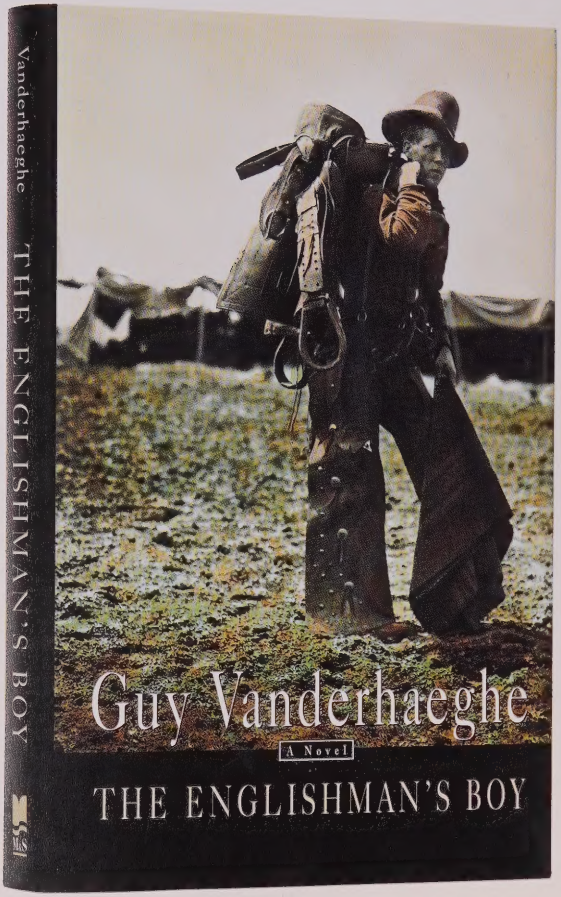
Published 14 September 1996 @ $27.50

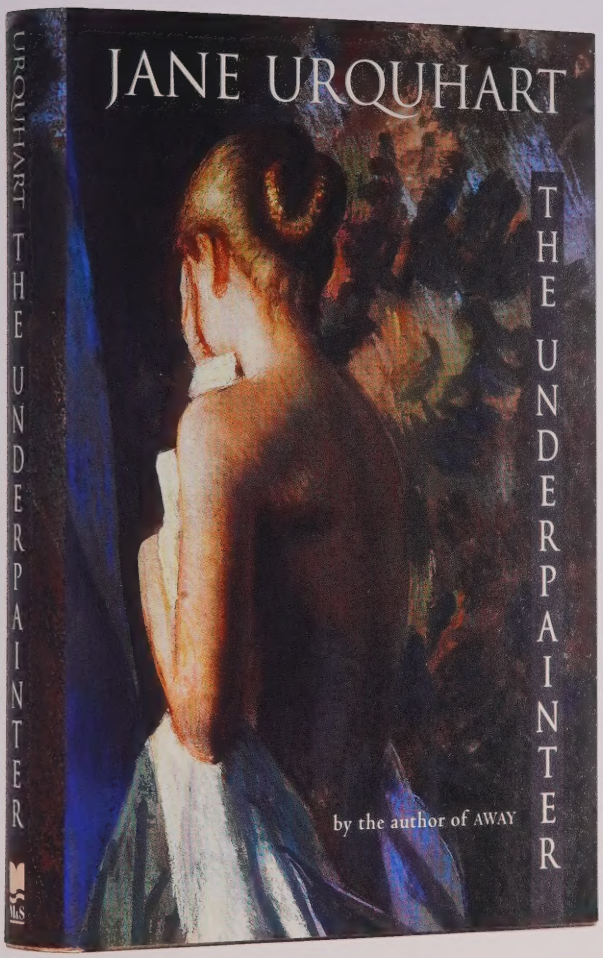
Printed in Canada

Jacket design: Brian Bean

Photograph: UPI / Corbis Bettmann

Signed





1997

[ONTARIO]

Urquhart, Jane

The Underpainter

Toronto: McClelland and Stewart, 1997

Published 6 September 1997 @ $29.99

Printed in Canada

Jacket design: Kong Njo | Illustration: John Collier

Signed

[ONTARIO]

Schoemperlen, Diane

Forms of Devotion

A Phyllis Bruce Book

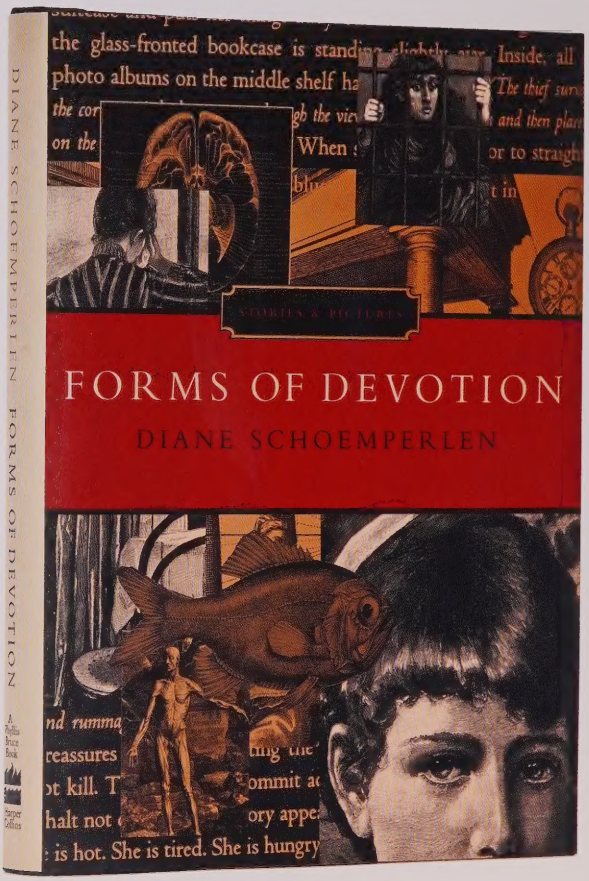
Toronto: Harper Collins Publishers, 1998

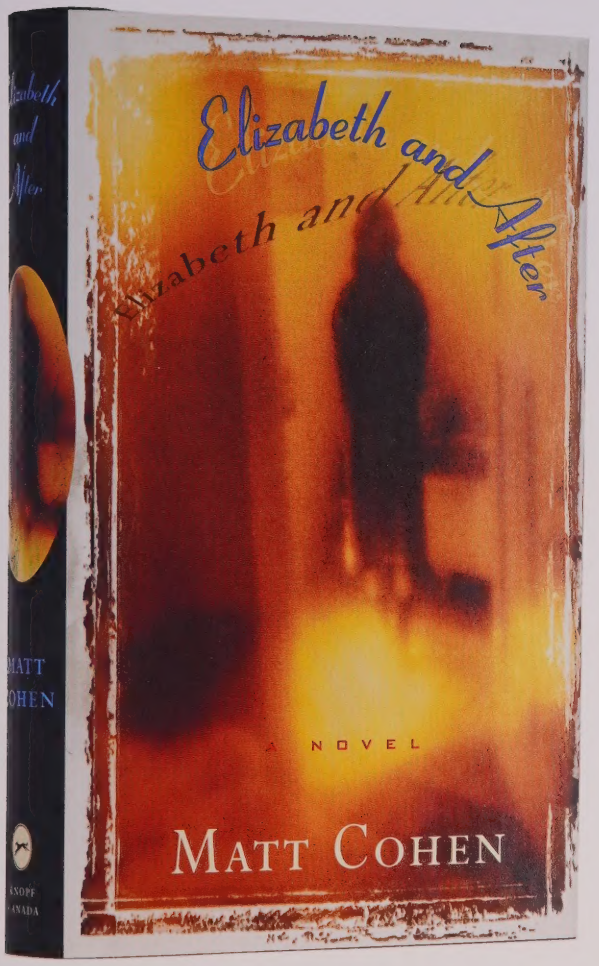
Published 2 April 1998 @ $25.00

Printed by Quebecor, Fairfield, Pennsylvania

Jacket design: Scott A. Christie of Pylon Design Associates

Signed





[ONTARIO]
Cohen, Matt
Elizabeth and After

Toronto: Alfred A. Knopf Canada, 1999
Published 2 February 1999 @ $32.95
Printed by Quebecor, Martinsburg, Virginia
Jacket design: Sharon Foster Design
Photograph: Gary Isaacs / Photonica
Signed

[ONTARIO]

Ondaatje, Michael

Anil's Ghost

Toronto: McClelland and Stewart, 2000

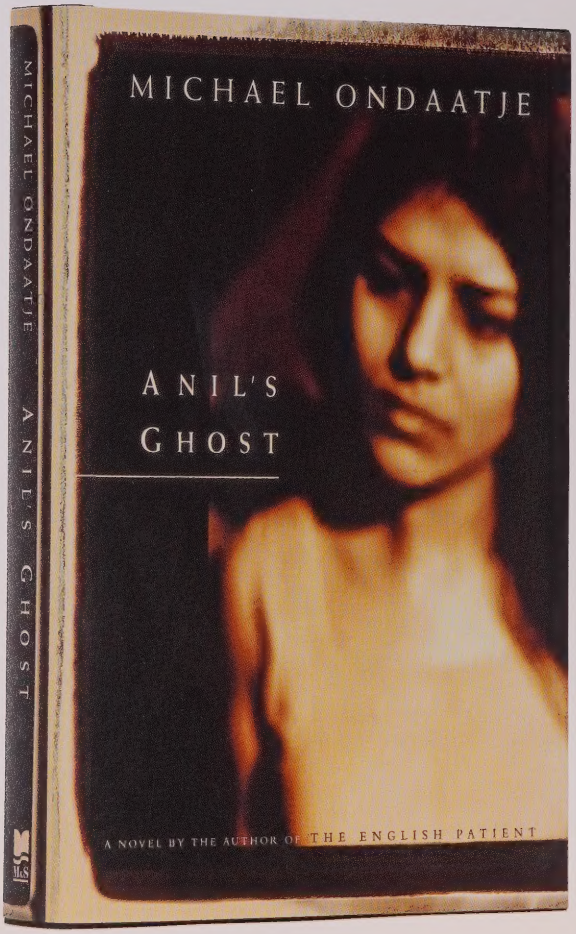
Published 22 April 2000 @ $34.99

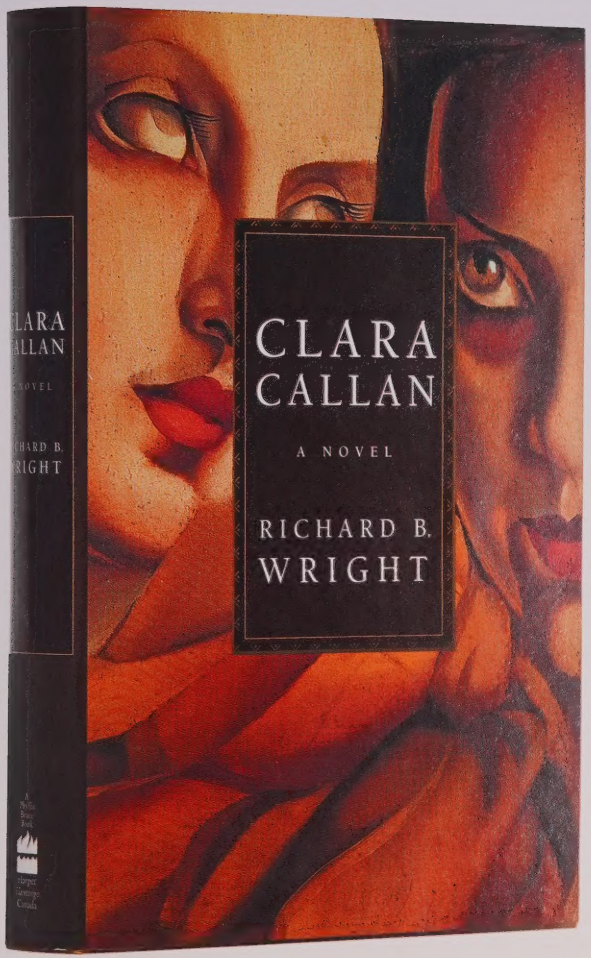
Printed by Friesens, Altona, Manitoba

Jacket design: Carol Devine Carson and K.T. Njo

Photograph: Jana Leōn

Signed





[ONTARIO]
Wright, Richard B.
Clara Callan

A Phyllis Bruce Book
Toronto: Harper Flamingo Canada, 2001
Published August 2001 @ $32.00
Printed in the United States
Jacket design: Pylon
Illustration: Tamara de Lempicka
Signed

[ALBERTA]

Sawai, Gloria

A Song for Nettie Johnson

Regina: Coteau Books, 2001

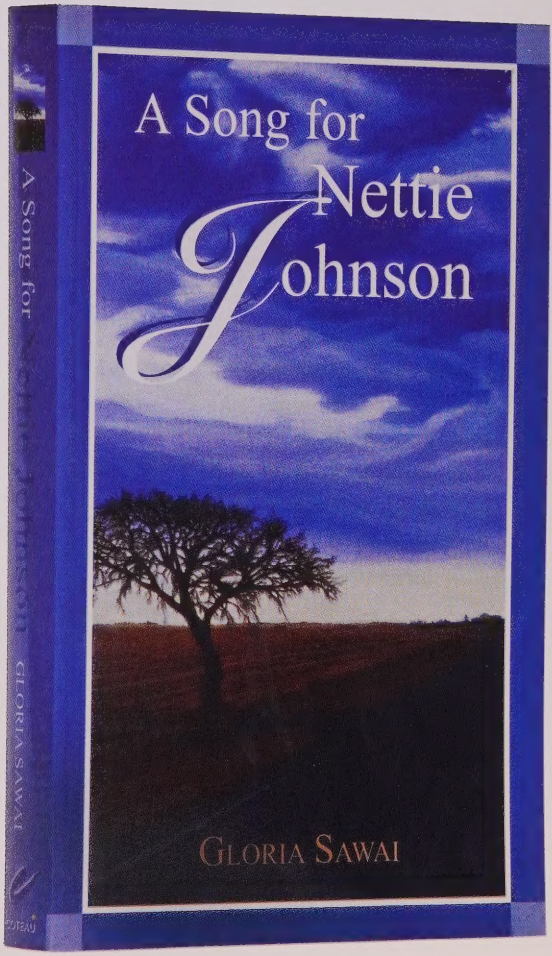
Published 1 October 2001 @ $18.95

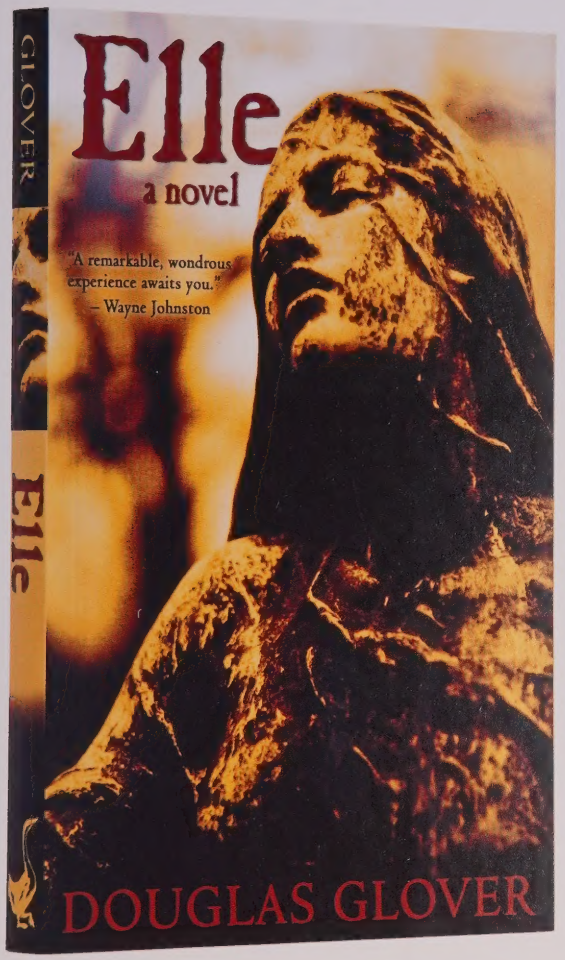
Printed by Houghton Boston, Saskatoon

Cover design: Kate Kokotailo

Illustration: Karl Skaret

Signed





[ONTARIO]

Glover, Douglas

Elle

Fredericton: Goose Lane Editions, 2003

Published 21 April 2003 @ $21.95

Printed by Transcontinental

Cover design: Chris Tompkins

Photograph: Mel Curtis / Getty Images

Signed

2004

[MANITOBA]

Toews, Miriam

A Complicated Kindness

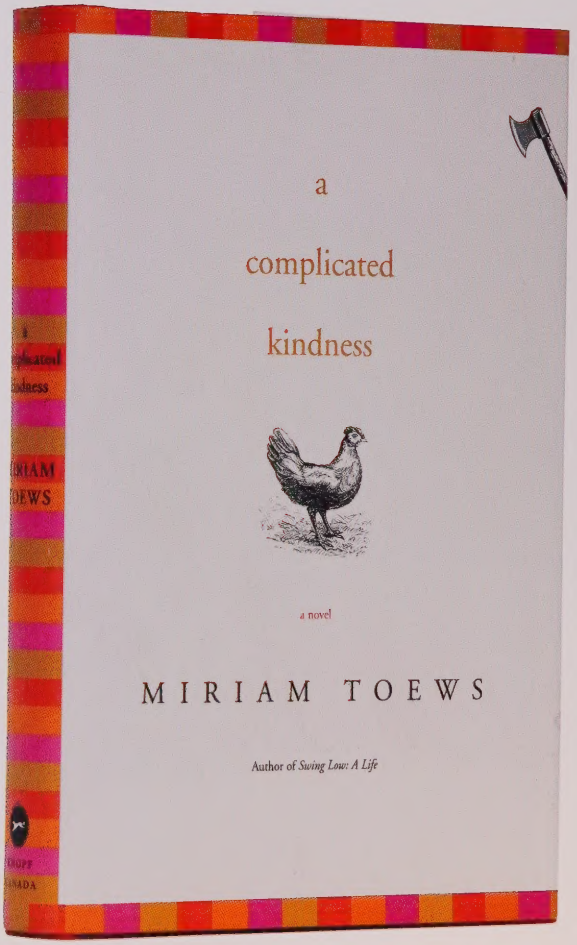
Toronto: Alfred A. Knopf Canada, 2004

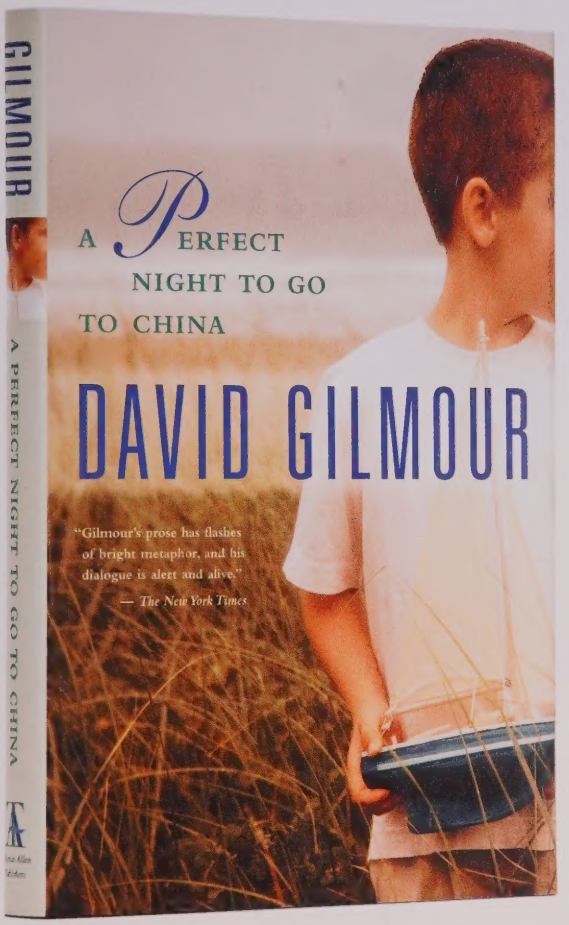
Published 20 April 2004 @ $29.95

Printed by Berryville Graphics, Berryville, Virginia

Jacket design: Kelly Hill

Signed




GILMOUR
A PERFECT NIGHT TO GO TO CHINA
A PERFECT NIGHT TO GO TO CHINA
DAVID GILMOUR
"Gilmour's prose has flashes of bright metaphor, and his dialogue is alert and alive."
— The New York Times

[ONTARIO]

Gilmour, David

A Perfect Night to Go to China

Toronto: Thomas Allen Publishers, 2005

Published 26 March 2005 @ $26.95

Printed by Friesens, Altona, Manitoba

Jacket design: Gordon Robertson

Photograph: Peter Urbanski

Signed

[QUEBEC]

Behrens, Peter

The Law of Dreams

Toronto: House of Anansi Press Inc., 2006

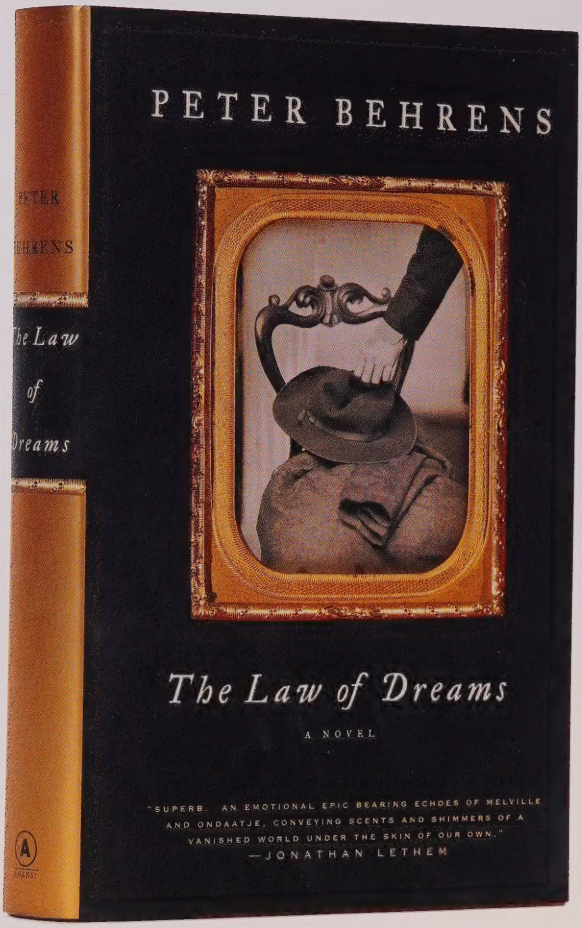
Published August 2006 @ $32.95

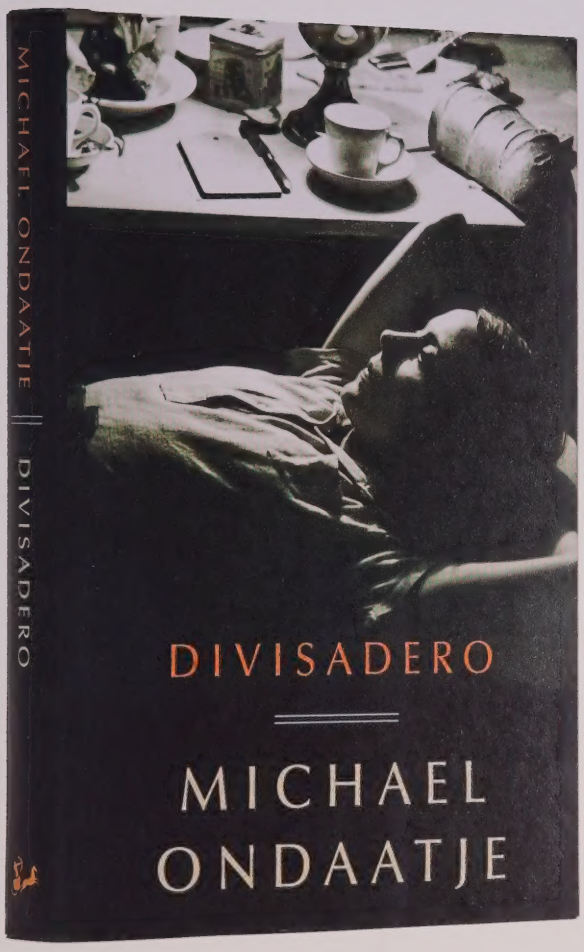
Printed by R.R. Donnelly, Harrisonburg, Virginia

Jacket design: Carol Devine Carson

Photograph: Metropolitan Museum of Art

Signed


PETER BEHRENS
The Law of Dreams
A NOVEL
"SUPERB. AN EMOTIONAL EPIC BEARING ECHOES OF MELVILLE AND ONDAATJE, CONVEYING SCENTS AND SHIMMERS OF A VANISHED WORLD UNDER THE SKIN OF OUR OWN."
—JONATHAN LETHEM



[ONTARIO]
Ondaatje, Michael
Divisadero

Toronto: McClelland and Stewart, 2007
Published 17 April 2007 @ $34.99
Printed by Friesens, Altona, Manitoba
Jacket design: Carol Devine Carson
Photograph: Willy Ronis / Rapho
Signed

[ONTARIO]

Ricci, Nino

Origin of Species

Toronto: Doubleday Canada, 2008

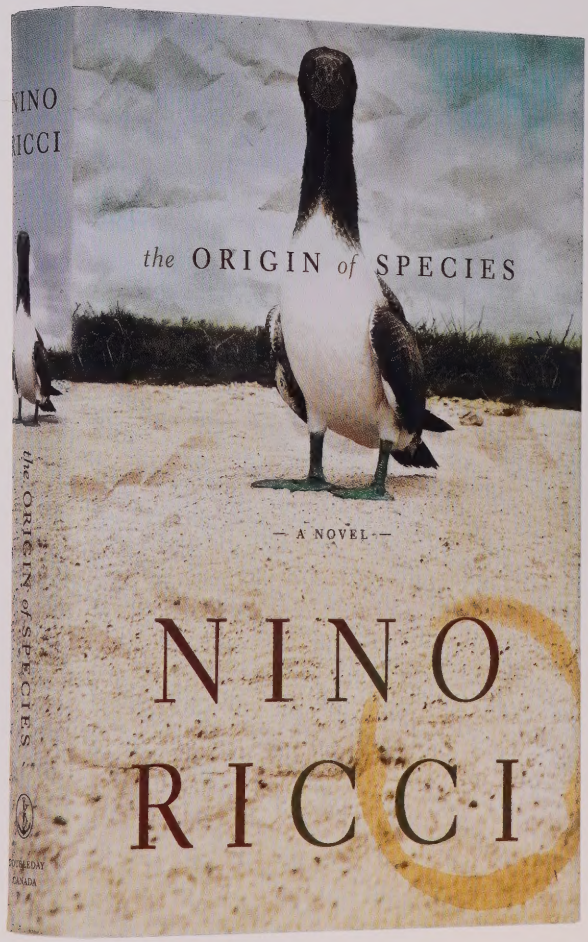
Published 30 September 2008 @ $34.95

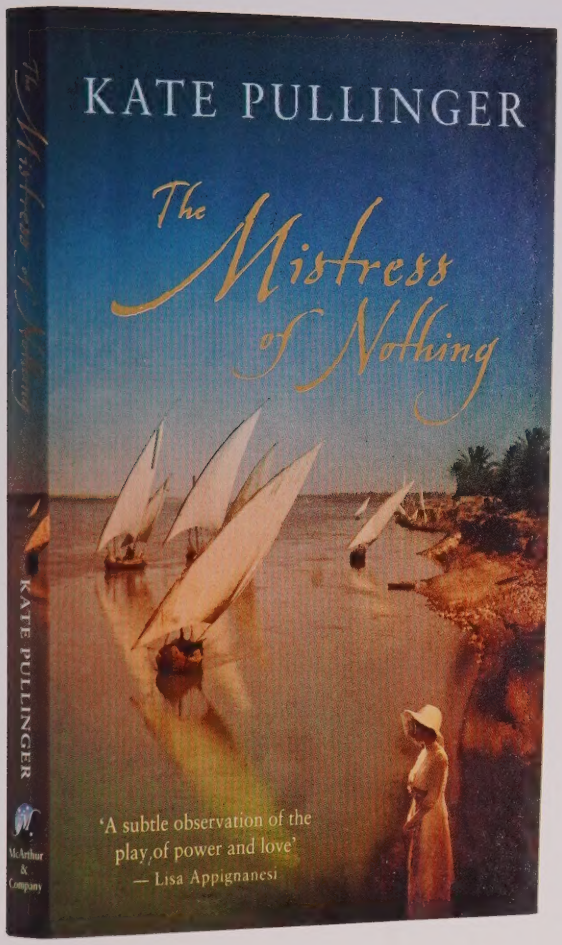
Printed by Berryville Graphics, Berryville, Virginia

Jacket design: Kelly Hill

Photograph: David Madison / The Image Bank / Getty Images

2008




KATE PULLINGER
The Mistress of Nothing
'A subtle observation of the play of power and love'
— Lisa Appignanesi
KATE PULLINGER
McArthur & Company

[BRITISH COLUMBIA]

Pullinger, Kate

The Mistress of Nothing

Toronto: McArthur & Company, 2009

Published 1 September 2009 @ $24.95

Printed by Webcom Limited, Toronto

Cover design: Peter Dyer

Image: Science & Society Library

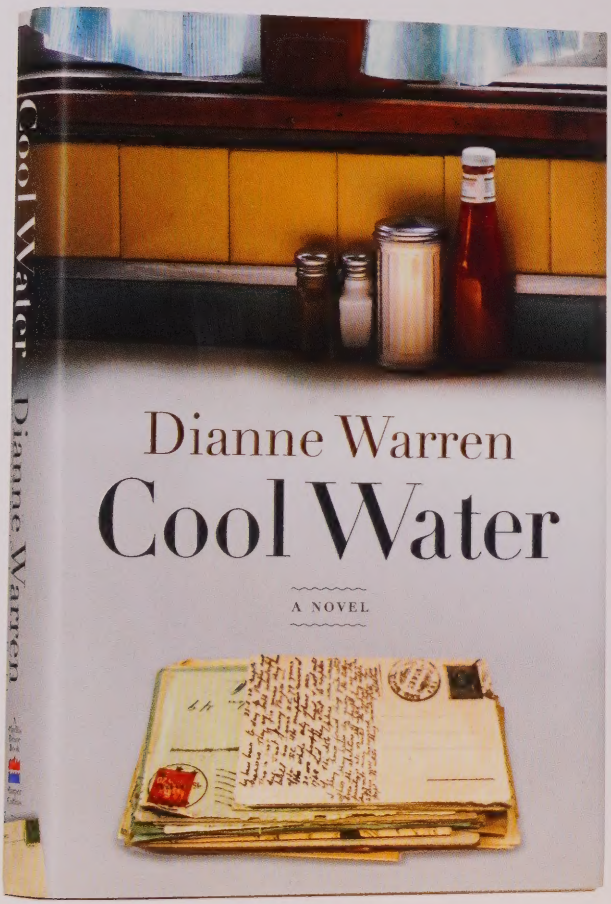
Signed and dated 26 November 2009 at Rideau Hall, Ottawa

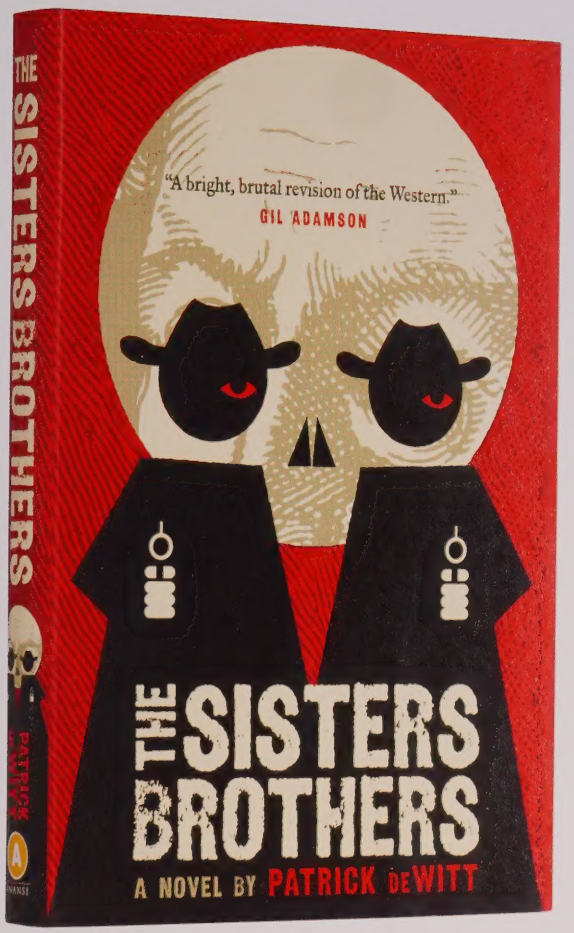
[SASKATCHEWAN]

Warren, Dianne

Cool Water

Toronto: Harper Collins (A Phyllis Bruce Book), 2010
Published 8 March 2010 @ $29.99
Printed by R.R. Donnelley, Harrisonburg, Virginia
Jacket design: Alan Jones
Signed





[BRITISH COLUMBIA]
DeWitt, Patrick
The Sisters Brothers

Toronto: House of Anansi Press Inc., 2011
Published 14 May 2011@ $29.95
Printed by Friesens, Altona, Manitoba
Jacket design: Dan Stiles

Glossary

ADVANCE REVIEW COPY: A printed copy of a new book sent to reviewers, chosen booksellers, judges of book clubs, etc. in advance of publication. Such copies are normally either final proofs or the first of the main run.

ASSOCIATION COPY: A copy which once belonged to, or was annotated by, the author, or belonged to someone connected with the author or someone of interest in his or her own right, or belonged to someone peculiarly associated with its contents.

AUTHOR COPY: A copy of a book the author wrote and personally owned. The author might use this copy for reading publicly or for editing a later edition. It is particularly coveted by collectors.

BINDING VARIANT: A general term for the variations of colour, fabric, lettering or decoration between different copies of the same edition of a book bound in publisher's cloth.

DEDICATION COPY: It is customary for an author to present an early copy to the person (if any) to whom it is dedicated. The dedication copy ranks very high in the estimation of most collectors.

ENDPAPERS: Double leaves are added at front and back by the binder; the outer leaf of each is pasted to the inner surface of the cover, while the inner leaves (or free endpapers) form the first and last of the volume when bound.

FIRST EDITION, FIRST IMPRESSION, FIRST ISSUE, FIRST PRINTING: These terms mean the first appearance of the work, independently, between its own covers.

GALLEYS: Early proofs are pulled on long strips. They contain any printer's errors and misprints. Some carry marginal corrections by the author.

PERFECT BOUND: This type of thermoplastic binding uses a plastic solution rather than sewing to hold the leaves together.

PRESENTATION COPY: For books which win the Governor General's Literary Award, this is the copy, in a specially commissioned art binding, which is presented to the author by the Governor General.

PROOFS: First proofs of a book are provided by the printer for the author's correction and the publisher's scrutiny. Revised proofs are the intermediate stage either to final proofs or to the finished book.

REVIEW COPY: Review copies, sent out to reviewers after the official publication date, are either stamped as such or have a printed slip loosely inserted, possibly with other information or material such as the retail price, publication date, first print run, early reviews, promotional plans, or an author photograph.

TRADE EDITION: An edition of a book published for distribution to the general public through booksellers.

These descriptions are largely excerpted from John Carter's classic ABC for Book Collectors, *revised by Nicolas Barker, 6th ed. (London: Granada, 1980). Please refer to Carter for more elaborate descriptions of the terms used in this catalogue.*

University of Toronto Library, 2012 $25.00